DECEMBER 1996

THE UNESCO COURIER

EPHEMERAL ART

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ENCOUNTERS

To our readers

Since our regular "Encounters" feature first appeared, on the inside front cover of the July 1989 issue, your talented and imaginative contributions have abundantly illustrated the range of the creative cross-fertilization that the feature is intended to encourage.

The invitation we issued then is still open to all our readers: "Send us a photo (of a painting, a sculpture, or a piece of architecture) which you regard as a good example of cultural cross-fertilization. Alternatively, send us pictures of two works from different cultural backgrounds in which you see a striking connection or resemblance. Please send a short caption with your photos. Each month we will publish one of your contributions."

In anticipation of many more rewarding encounters.

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Rifa'ah el-Tahtawi
An Egyptian scholar, telling of his first visit to France in 1826

How different our world is from that described by el-Tahtawi! Nowadays radio, movies and TV make it possible to know how other people live, eat, work and love. But this doesn't always allow us to penetrate other value systems or grasp the deep-seated reasons for behaviour different from our own.

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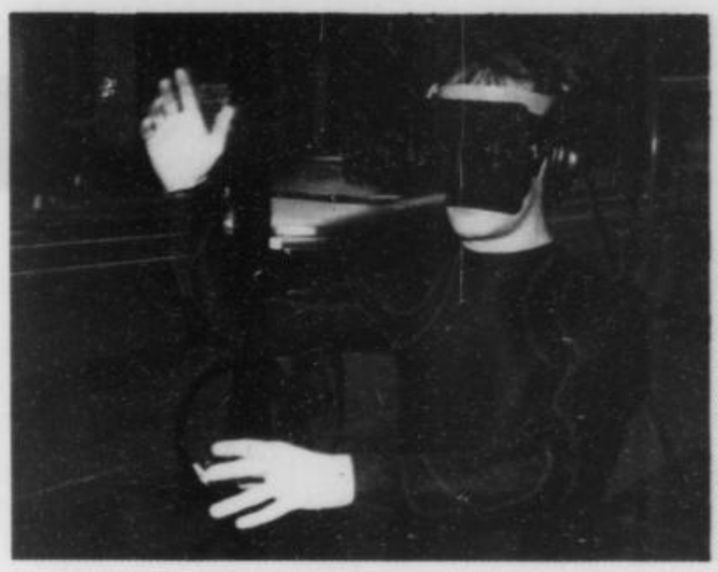

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EPHEMERAL ART

Gunther Deichmann © ANA, Paris

From traditional ceremonies to modern performance art and happenings, from body painting to virtual reality, **the ephemeral** *is a recurrent feature of sacred and profane art (pp. 6-37).*

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Alain Degre © Jacana, Paris

Cover: *Pleats Please* (1996), a creation by Japanese couturier Issey Miyake presented at the Pitti Palace during this year's "Time and Fashion" Biennale in Florence (Italy).

© Marcello Bertoni, Florence (Italy)

THE UNESCO COURIER
49th YEAR
Published monthly in 30 languages and in Braille by UNESCO, The United Nations Educational, Scientific and Cultural Organization.
31, rue François Bonvin, 75732 Paris CEDEX 15, France.
Fax: (01) 45.68.57.45
Internet: unesco.courier@unesco.org

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IMPRIMÉ EN FRANCE (Printed in France)
DÉPOT LÉGAL: C1 - DÉCEMBRE 1996
COMMISSION PARITAIRE N° 71844 - DIFFUSÉ PAR LES N.M.P.P.
Photocomposition, photogravure:
Le Courrier de l'UNESCO.
Impression: MAURY IMPRIMEUR,
Z.I. Route d'Étampes, 45331 Malsherbes
ISSN 0041-5278 N° 12-1996-0PI-96-554 A

This issue comprises 52 pages and a 4-page insert between pages 2-3 and 50-51.

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An endless quest

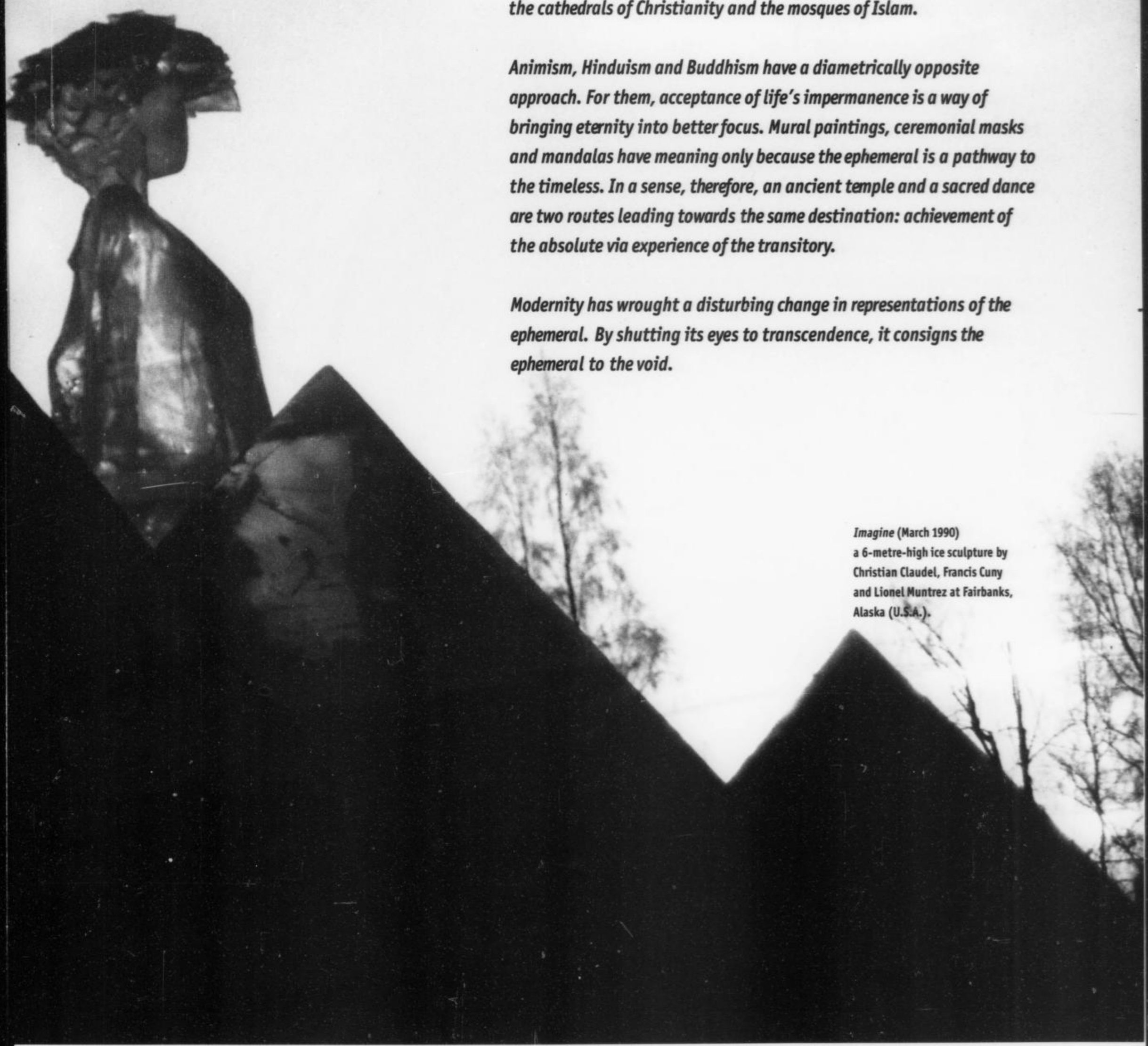
by Bahgat Elnadi and Adel Rifaat

Readers of this issue may well be struck by a paradox: an obsession with the ephemeral has been a permanent feature of human history.

Death has always been there to remind us of the unchanging order of things: that whatever has a beginning must sooner or later come to an end. Whence the urge to look beyond temporary things and seek the eternal—through religion, philosophy, and art. Some cultures have been built on the aspiration to transcend time, to construct enduring monuments and give tangible shape to the absolute. The temples of ancient Egypt, Greece and Rome bear witness to this ambition, as do the cathedrals of Christianity and the mosques of Islam.

Animism, Hinduism and Buddhism have a diametrically opposite approach. For them, acceptance of life's impermanence is a way of bringing eternity into better focus. Mural paintings, ceremonial masks and mandalas have meaning only because the ephemeral is a pathway to the timeless. In a sense, therefore, an ancient temple and a sacred dance are two routes leading towards the same destination: achievement of the absolute via experience of the transitory.

Modernity has wrought a disturbing change in representations of the ephemeral. By shutting its eyes to transcendence, it consigns the ephemeral to the void.



Imagine (March 1990)
a 6-metre-high ice sculpture by
Christian Claudel, Francis Cuny
and Lionel Muntrez at Fairbanks,
Alaska (U.S.A.).

SWIMMING AGAINST THE TIDE

BY EZIO MANZINI

A quest for duration in societies whose only permanent feature is change

Design is inseparable from its age. But its role may also be to break away from the spirit of the age and herald a new era.

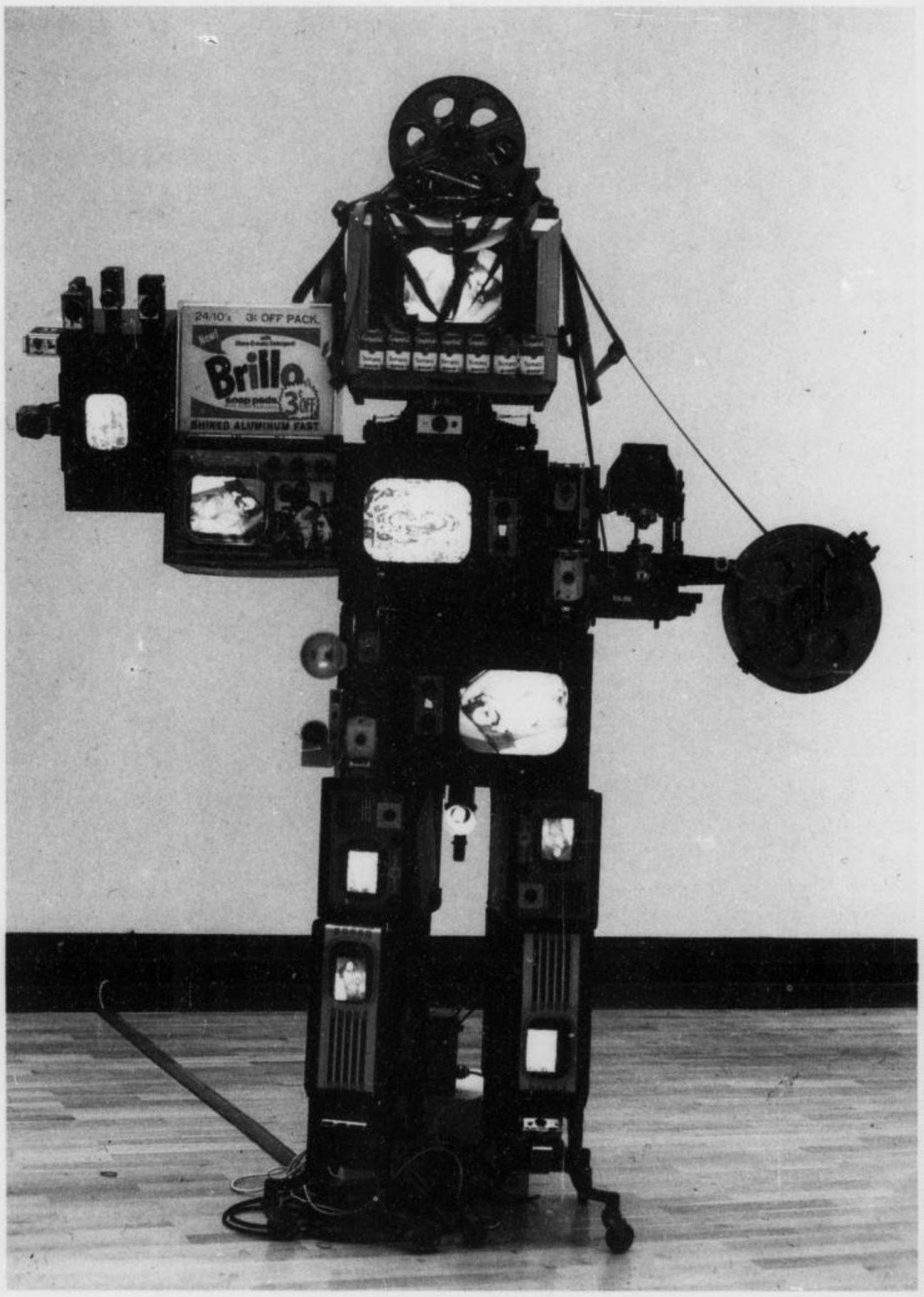
Two hundred years ago, the seemingly static pre-industrial world began to stir. Slowly at first, and then with growing speed, it embarked on an unstoppable quest for novelty. Right from the start, industrial design was one of the main driving forces behind this process of acceleration, for reasons that were both ethical (the new versus the old in the name of progress) and mercantile (the new replacing the old in the name of commerce). Design was both a product and a component of its time. How do things stand today?

It is often said that acceleration and transience are the defining features of our age. But today we wonder where all this speed is taking us. Perhaps design should swim against the tide and contribute to this questioning. Perhaps it should promote profundity and duration in what seems to be an increasingly superficial and constantly changing world. In other words, perhaps design should emphasize the "solid side" of a changing world.

Language pollution

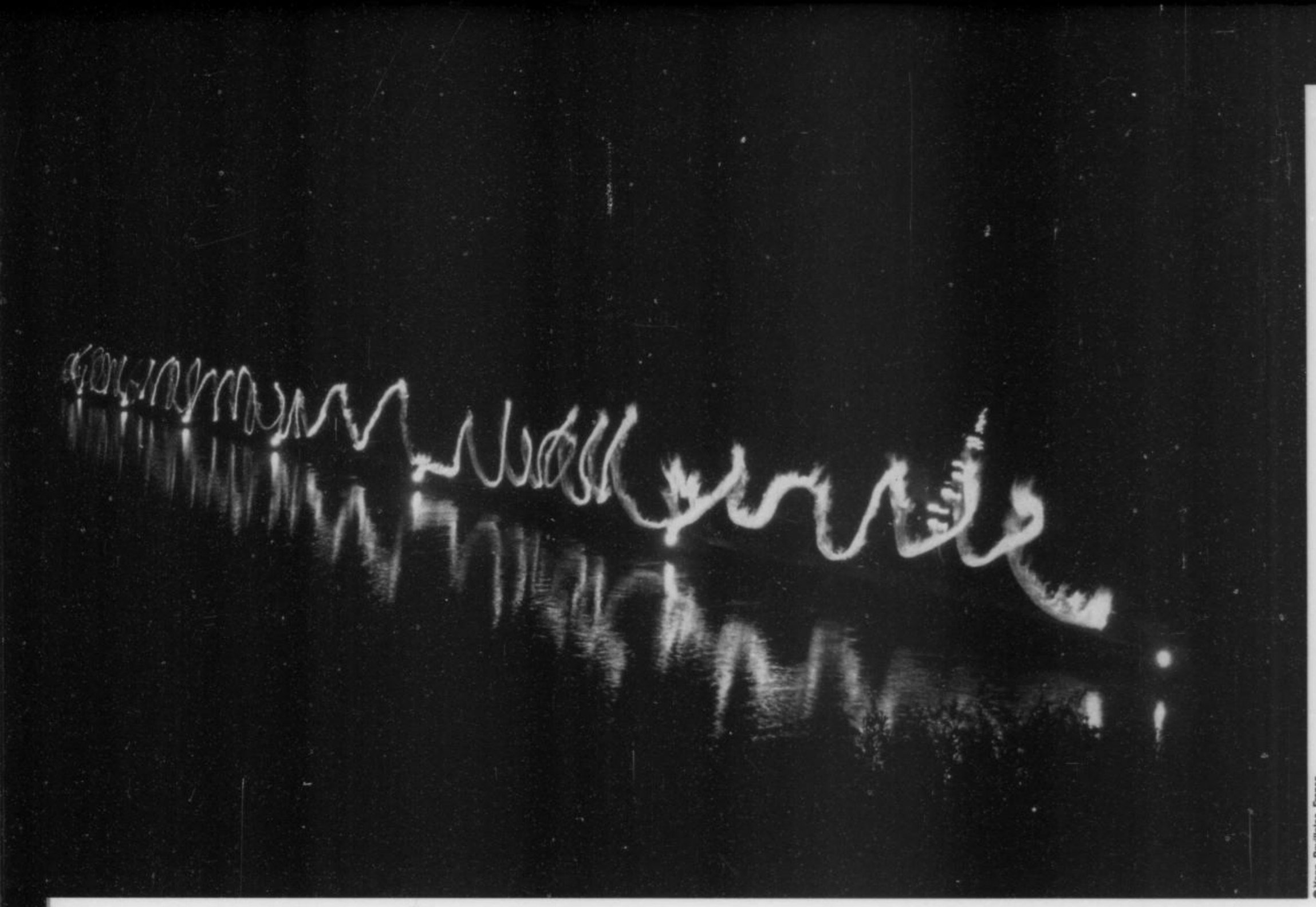
Freed from its inertia, matter lends itself to unlimited transformation. The physical world no longer seems to be a solid vehicle for permanent meanings, but a constantly changing fluid. At the same time, progress in information technology and communications opens up a new dimension of human experience that is liberated not only from matter, but from the constraints of space and time. Even the certainties of memory are called into question by the greater possibilities of "fiction", of juggling with information and images to create a potentially infinite variety of "virtually real" pasts, presents and futures.

These developments are both fascinating and disturbing. We cannot yet fully gauge their human and social implications. The only thing we can really be sure of is that the changes under way are of far-reaching importance. New cultural instruments must be created to con-



***Andy Warhol-Robot* (1994), by Korean artist Nam June Paik.**

© AKG Photo, Paris. Wolfsburg Museum of Modern Art (Germany)



© Yann, Ravilloles, France

© Centre Georges Pompidou, Paris

Above, The "Ara" halogen lamp designed in 1988 by Philippe Starck (France) and produced by Flos.

Top, *Ecriture de feu* ("Writing with fire", 1996) by the French sculptor Yann. Oil burners float on the surface of Lac de Narlay, a lake in France's Jura department.

front a phenomenon whose consequences will be mainly negative unless it is kept under control. We can already see this today. What ought to be communication, and therefore exchange, has led to a new form of isolation, and what ought to be information has become no more than background noise. We discover that words and images are products that are "consumed" and produce rubbish that eventually pollutes our language.

But matter that seemed to have dissolved in the ever-changing flow of information reappears elsewhere in our experience. The rubbish accumulated by our societies is matter that has again become dense and inert, trapped in its own heaviness and duration. It is used matter, stripped of its original meaning, that invades our space and our time as tangible evidence of the irreducible physicality of our environment. We discover that the fluid world of information and "fiction" needs powerful stage machinery in order to function, that all this machinery consumes and is consumed, and that it all forms a huge entropic system which uses resources and creates waste.

Nobody today would deny this obvious fact. We talk anxiously about "the environment problem", and ask ourselves questions about how to promote "sustainability", in other words about how to put an end to the war that the human race has more or less unwittingly declared on its environment. We cast around for solutions. Some turn to an idealized past that will never return; others look just as naively to an increasingly technological and dematerialized future. As we have just seen, in the current economic and cultural context, dematerialization is more than offset by the increase in consumer goods. The solution to the problem—the creation of a more harmonious relationship between humans and their environment—is not and cannot be purely technical.

And so we move between two contrasting worlds: a virtual world without substance or history, and an environment in which cumbersome and durable rubbish is accumulating.

Living matter

Of course it is very tempting to turn away from the problems of the environment and take refuge in the virtual world. But to do so is to forget that between the immaterial world of information and the world of "dead matter", or rubbish, there is a world of bodies, things and images which change in ways and at a pace determined by our innermost nature as human beings—biological beings who live in an ecosystem, and cultural beings who constantly try to make sense of things. And this world of ▸

▸ matter which is "living" in both a biological and a semiotic sense is a world which needs permanence as well as change, repetition as well as novelty, and solidity as well as fluidity.

The world of living matter consists of change and permanence. It could be thought of as a fluid with a solid component. Today we should fix our attention on the solid component. It is being eroded by change, but it remains the basis of our search for meaning and by its very nature it curbs consumption and reduces waste (both physical and semiotic). It is here that we shall find the answer to the basic questions concerning our cultural future (the construction of meaning) and our existential future (the preservation of living conditions).

Permanence in change

In the past, the idea of solidity was based on the permanence of things, on a duration of forms and relationships which seemed intrinsic to them (the inertia of matter and social conventions). Today that solid world, which was the basis of our models for interpreting reality, has ceased to exist.

Thierry Orban © Sygma, Paris

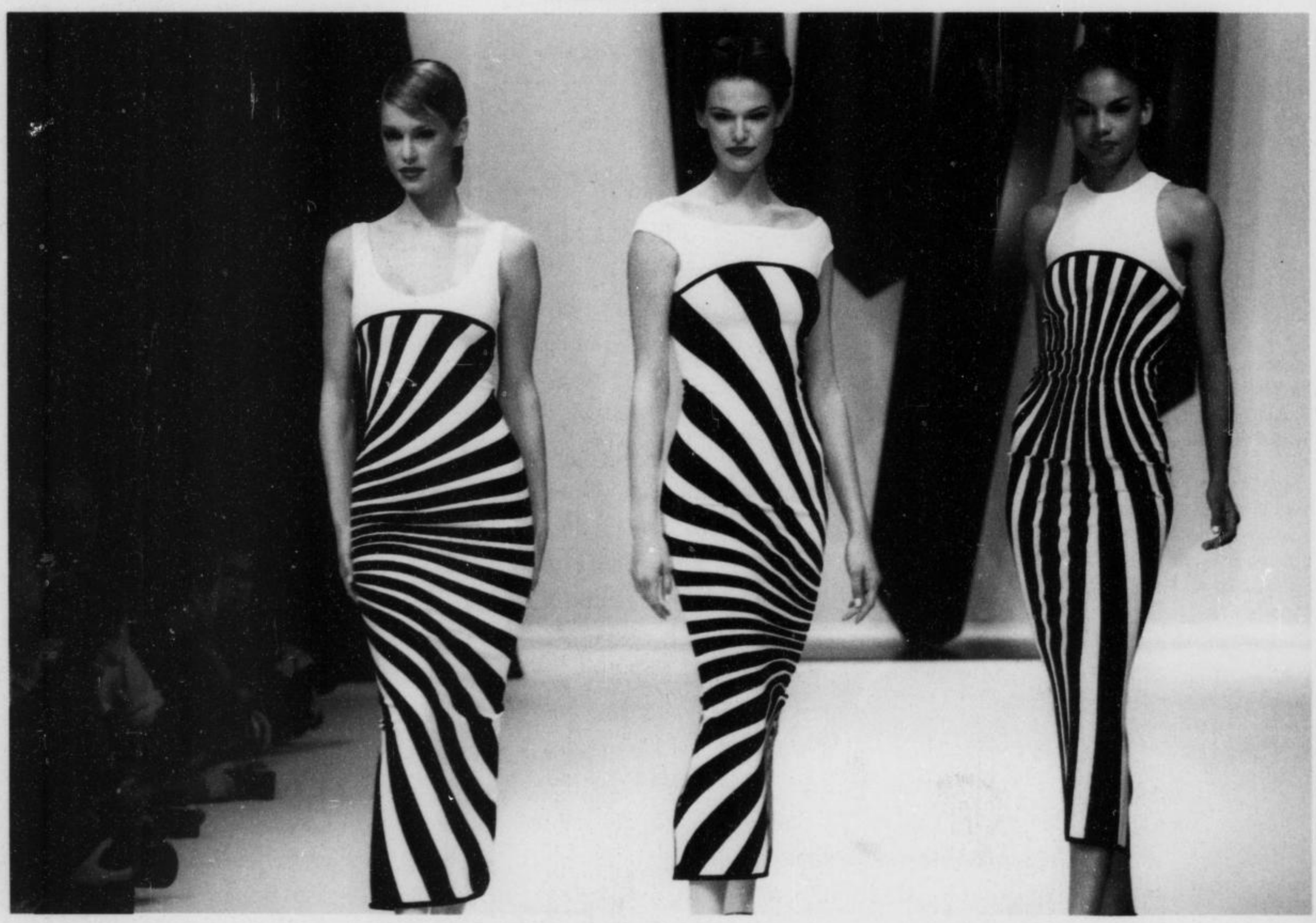
A creation by Belgian fashion-designer Fred Sathal.

It has been superseded by a fluid world, in which the permanence we so much need can no longer be taken for granted but must be acquired by a deliberate act of the will. "Solidity", when it exists, is the result of a project.

Some may feel that there is not much point in seeking solidity in a world fascinated by promises of immateriality. For myself I prefer to think that the best way to make sense of things is to rediscover and revalue their core of solidity. In doing this we should reject nostalgia and naivety, and remember that the solid world of the past can now be no more than a memory. The kind of solidity (of products, relationships, ideas) that we can seek today is that of forms stabilized in a context of perpetual change.

Since this solidity is no longer an intrinsic quality of things, it must be the result of a deliberate endeavour to define what must endure so that everything else can change without losing meaning and without destroying the planet. If it takes that course, design will belong to its time, and the meaning it acquires will help to shape the future. ■

Stars in stripes. Hervé Léger's ready-to-wear collection, presented in Paris in October 1996.



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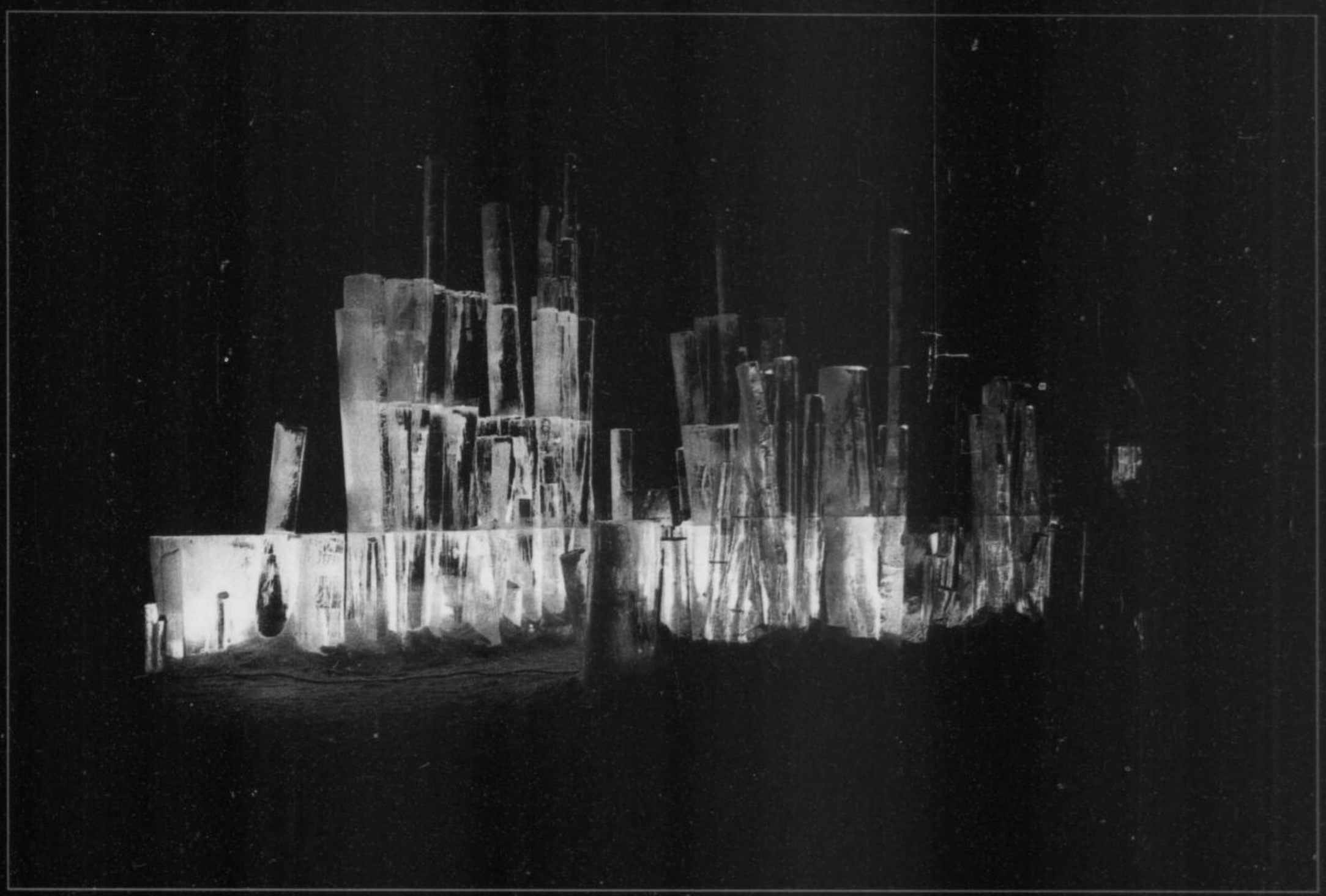

Symphonie pour une aurore boreale (Symphony for an Aurora Borealis, March 1992), an ice sculpture measuring 4 metres high and 6 metres long by Christian Claudel and G. Pazzola. Fairbanks, Alaska (U.S.A.).

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Sculptures in snow and ice

Above, French sculptors Christian Claudel and Francis Cuny prepare blocks of ice for *Banquise* (Ice Floe, March 1991) in Fairbanks, Alaska (U.S.A.). Right, Francis Cuny smoothes down *Future Migration* (1995), also in Alaska. With Brigitte Herbetz, these two artists from the Vosges region of eastern France run an association named Ephémère, which seeks "to enhance the present moment" via snow and ice sculptures that are also shaped by the elements—cold, rain and sun. Since January 1988 they have won many sculpture competitions throughout the world.

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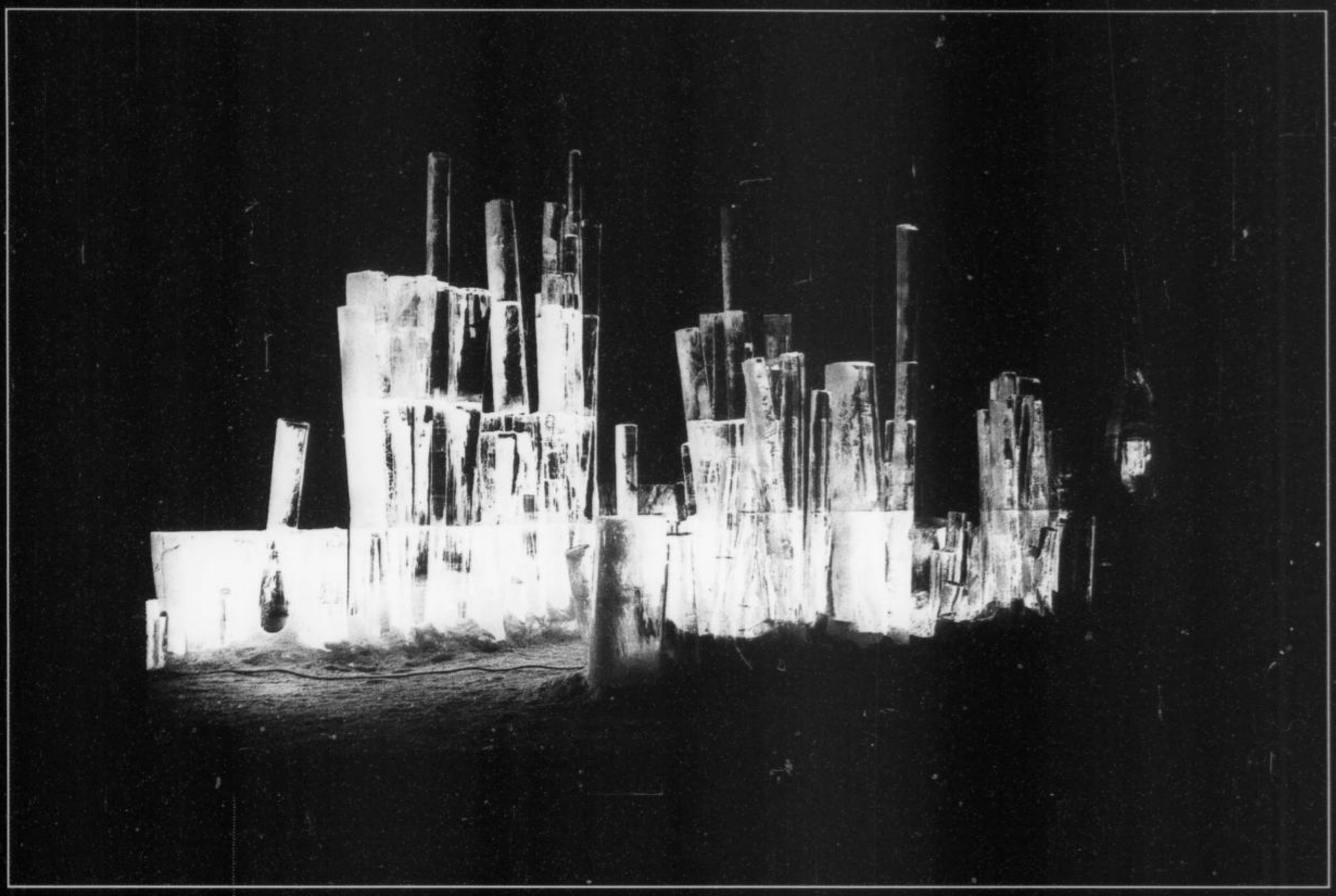

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Symphonie pour une aurore boréale (Symphony for an Aurora Borealis, March 1992), an ice sculpture measuring 4 metres high and 6 metres long by Christian Claudel and G. Pazzola, Fairbanks, Alaska (U.S.A.).

© Association L'Ephémère, Vosges (France)

Sculptures in snow and ice

Above, French sculptors Christian Claudel and Francis Cuny prepare blocks of ice for *Banquise* (Ice Floe, March 1991) in Fairbanks, Alaska (U.S.A.). Right, Francis Cuny smoothes down *Future Migration* (1995), also in Alaska. With Brigitte Herbetz, these two artists from the Vosges region of eastern France run an association named Ephémère, which seeks "to enhance the present moment" via snow and ice sculptures that are also shaped by the elements—cold, rain and sun. Since January 1988 they have won many sculpture competitions throughout the world.

© Association L'Ephémère, Vosges (France)

A MOMENT OF GRACE

BY STEPHEN P. HUYLER

Millions of Indian women decorate their houses with sacred paintings that fade within hours

"In nature around us, beauty is fleeting; it has no permanence. Droplets of morning dew on a leaf, the billowing shapes of clouds, the dancing movements of a bird, the soft eyes of a calf, the smile of a young child—these all change quickly. They are not frozen in time. Why should art be frozen, be still? So much of our art here is made only for the moment. It is beautiful right now. The artist knows it, and the gods surely know it. The earth just for this moment is more beautiful because of it. What more is needed? It changes as we change, as the day changes, until again we make something of beauty."

These words, spoken many years ago by the famous Indian dancer Rukmini Devi, give insight into one of the fundaments of Indian creativity: the ephemeral. In India all existence is believed to be in constant transition. Everything is in a cyclical state of creation and destruction, of birth, death, and rebirth. There is no permanence—all is thought to be in balance with its opposite. In a country where the present is layered and infused with untold generations of the past, history is viewed by most as irrelevant.

Aside from the Indian concern for social and cultural traditions, the documentation and preservation of the ancient is primarily a Western invention. Even the most substantial of structures, temples and palaces built and carved of stone were deserted in the centuries before the modern era when their original purposes were no longer deemed pertinent. Tradition is important only as a means for coping with the present, not as a way to canonize the past. The maintenance of inherited traditions enables the observer to ensure balance and harmony in his or her life.

Most traditional art is in some way tied to ritual. The central motivation of many Hindu rituals is *darshan*, literally translated as "viewing" or "eye contact". *Darshan* is that sacred moment in which the devotee experiences direct contact with the deity. In Hinduism, *darshan* is achieved through the spiritual presence of a god or goddess who is believed to manifest materially within a natural or man-made object. Divine spirit may be invoked to enter any purified container—a sacred tree or rock, a sculpture of stone or bronze, or even, in some cases, the body of a priest or supplicant. To facilitate this process, both object and devotee must undergo preparation.

An ornately carved sculpture that has been in worship for a thousand years will be adorned each day with fresh milk and butter, honey, sandal paste and ash and dressed anew in clean garments and strings of heady-scented blossoms. The store rooms and treasuries of major temples are filled with magnificent textiles and jewellery in order to provide the appropriate change of appearance to fit each day. In this way even the most permanent of objects is inseparably tied to the transitory. Each time it is viewed, its presence is different.

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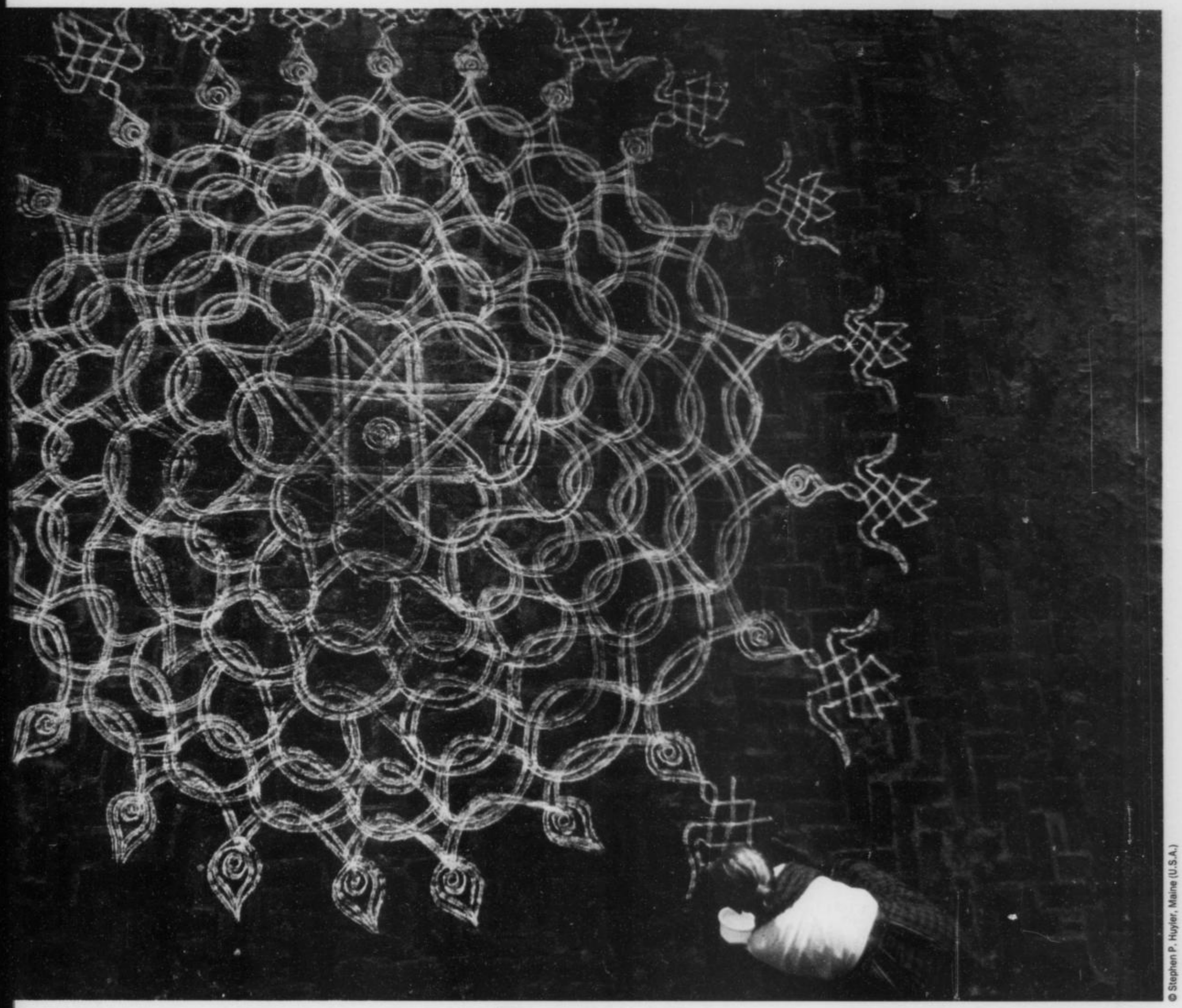
Left, walls in Orissa State are generally painted in rice paste, a pigment that is clear when applied but turns white as it dries.



© Stephen P. Huyler, Maine (U.S.A.)

Every day of the year this woman paints a different design on the brick surface in front of her home in Tamil Nadu state, southern India. Usually the painting only lasts an hour or two before being erased underfoot.

The very material of many sacred sculptures is ephemeral. The most basic of elements, clay, is considered sacred in India. Hindu legends abound with descriptions of the magical properties of clay (*mitti*). From earth all creation is fashioned and to earth it eventually returns. *Mitti* is the body of the Mother Goddess, the Sustainer of Life. It is easily procured and sculpted and, when purified by fire or other sacred elements, it becomes an appropriate vessel for facilitating *darshan* with the gods.

Once each year for special festivals in eastern India, potters apply clay to structures of straw and sticks to create large and elaborate sculptures of the gods that become the principal images in community shrines. On festival day all the sculptures are carried in procession to a nearby river and allowed to dissolve in the current. The deity has been honoured, the devotees have received their *darshan*, the god is requested to return to the heavens, and the sculptures no longer have any value. Ephemeral images of the gods are created for specific festivals and rituals throughout India.

Protection from evil spirits

Most Indian society and ritual is centred on the home. The deity that protects the home and all of its inhabitants is generally viewed as feminine, most often the Goddess Lakshmi, who governs household activities and ensures the health and welfare of each family member. Her worship, usually conducted by women, is considered essential to the maintenance of harmony and prosperity. Throughout India women regularly paint their homes with decorative designs sacred to the goddess. They begin by covering the surface with a new layer of wet clay mixed with cow dung. Upon this "canvas", they paint designs handed down from mother to daughter through countless generations. Almost all of them create a sacred ▸

Raghubir Singh © ANA, Paris

In Patna (Bihar) a potter sculpts a clay image of the sun-god Surya that will be worshipped for two weeks at a temporary shrine before being immersed and dissolved in the nearby Ganges River.

Below, women in Madurai (Tamil Nadu) make auspicious rice-paste drawings on their doorsteps during Pongal, the Tamil New Year festival celebrated by cooking new rice.

© Stephen P. Huyler, Maine (U.S.A.)

▸ decoration at least once a year, but some paint a new one every single day!

The style and form of decoration is governed by the traditions of each subculture. In most areas the painting is applied to the front of the house on or around the main entrance. The door is considered the means of entry into the home for good and evil spirits as well as household members. Consequently, the front door must be protected with symbols auspicious to Lakshmi and prohibitive to negative energy. The women of some areas paint only their doors; others just the threshold; some paint the exterior walls facing the street; while elsewhere they paint the ground in front of the house. Each painting is a private invocation by a woman to her deity. Although often very beautiful, its artistic merit is usually considered of secondary importance. Certainly it would never be signed. It is a form of personal communication, valuable only for the moment of its creation. After that, it is left to crumble or to be rubbed away, its full function complete.

Exquisite rice-flour designs

In the foothills of the Himalayas, women paint their homes only once or twice each year: for *Deepavali*, the annual festival honouring Lakshmi, and for special birthdays or weddings in the family. They usually use organic pigments such as rice flour for white, mineral ochre for yellow and rust for red, vermilion for bright red, and henna for green. The powders are applied directly to the ground for floor designs, or mixed with water to decorate windows and doors.

They generally employ floral motifs similar to those that embellish their colourful shawls. In the extremely dry desert of western Rajasthan bordering Pakistan, the wives of camel and goat herders decorate their homes only once each year for *Deepavali*. They cover the entire front walls of their homes in bold geometric designs reminiscent of (but not influenced by) mid-twentieth century Western geometric abstraction. A village which for most of the year is barely distinguishable from the drab landscape of the surrounding desert is transformed into a powerful visual invocation to the goddess on this important occasion. The colour will last only a few weeks until it is bleached out by the incessant sun.

In contrast, the women living in the eastern section of the same state repaint their homes often. They resurface their walls and floors with locally-mined red ochre for every important occasion (religious festivals and important family events, such as conception, birth, reaching

© Stephen P. Huyler, Maine (U.S.A.)

In a village in the western desert of Rajasthan, women cover the walls of their houses with bold geometric patterns dedicated to the goddess Lakshmi.

puberty, betrothal and marriage). They then cover both surfaces with decorations specific to the event using pigment made from white lime.

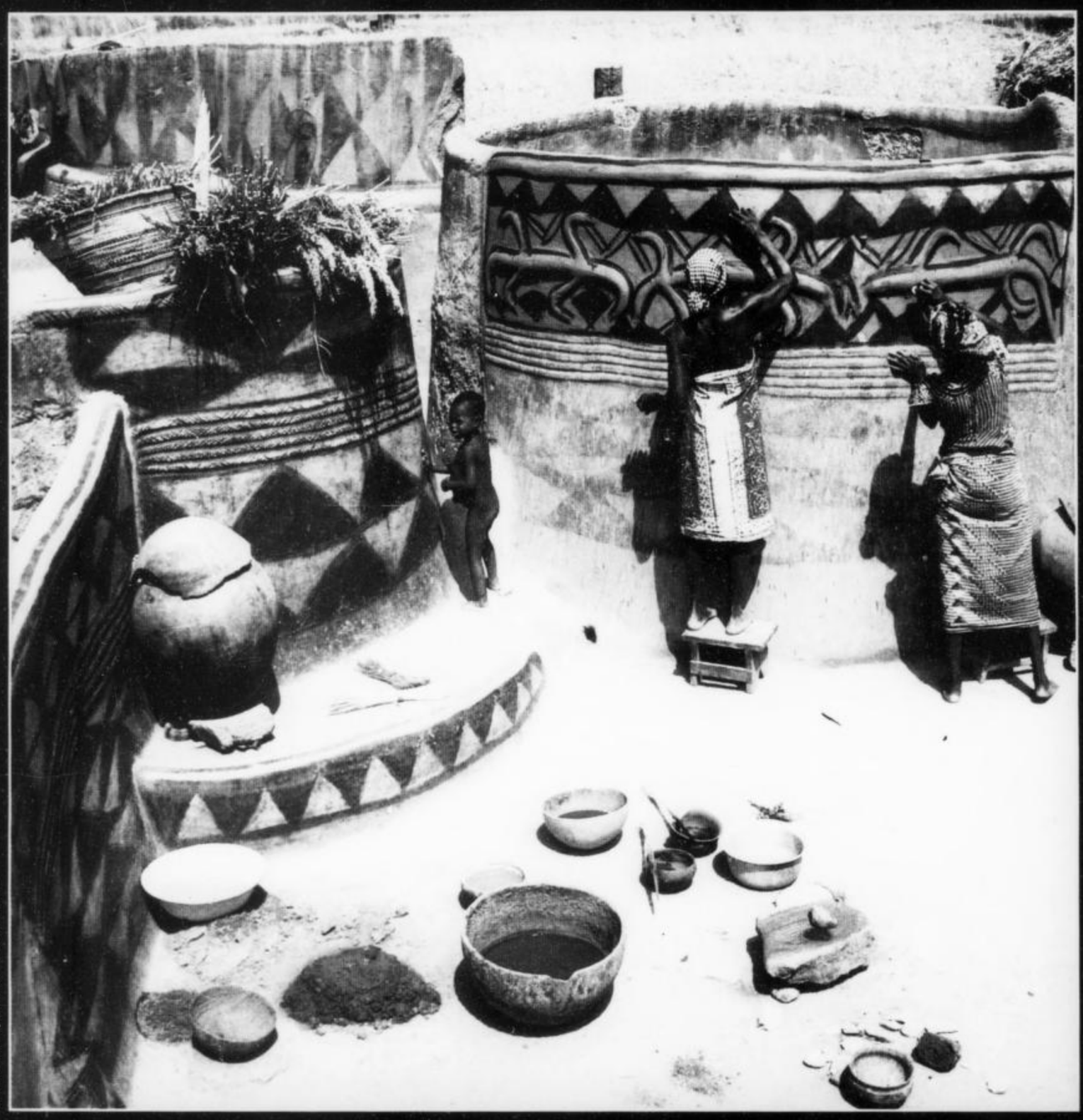
Every single day of the year in more than a million houses in the south Indian state of Tamil Nadu women paint decorations on the ground outside their front doors. On regular days they use rice flour or ground white stone powder applied to the dampened surface of dirt or pavement. Some first mark out a grid of dots which they connect in fluid designs, while others work entirely freehand. On festival days or during auspicious months, brilliant commercial coloured powders are used to fill in the complex patterns.

The women pride themselves on never repeating a design and the streets are transformed into endless galleries of colourful artistry. Most paintings are completed before sunrise, at which time the artist usually walks past her neighbours to compare their productions and to gather inspiration for the following days' paintings. Within an hour or two all the paintings are gone—blown away or kicked into dust by the ongoing traffic of the day.

In the eastern state of Orissa women grind parboiled rice into a paste which they apply to the mud walls of their houses using many different techniques (by hand, rag and brush). Many festivals herald the repainting of walls; but the most important paintings are created during the two months from mid-December until mid-February dedicated to the special worship of Lakshmi. Both walls and floors are covered with exquisite floral and animal motifs on the most important day.

Among other symbolic designs, a temporary shrine is painted on the floor inside and a wooden altar set upon it. A terracotta pot filled with freshly harvested rice is then placed upon the altar. Encouraged by high-pitched ululations, the Goddess is invited to invest her spirit in the pot, thereby blessing the home and its inhabitants. At the moment when contact (*darshan*) with the deity is experienced by the women, the ceremony is complete, the Goddess is requested to leave, and the paintings no longer have any value.

Throughout India women's sacred paintings are personal expressions within a traditional medium, the voice of the feminine in a male-dominated culture. They are a means of communication between the soul of a devotee and her duty, painted prayer which brings balance to a woman's life and which creates a bond to other women throughout the subcontinent. Communion with the Divine, as perceived in many Hindu rituals, is usually fleeting: both the work of art and the experience it produces are ephemeral. They create a moment of grace and harmony within a cosmos of constant change. ■



© M. Courtney-Clarke, Hoa Qui, Paris

Africa's women muralists

© M. Courtney-Clarke, Hoa Qui, Paris

Wall painting, like body decoration, cloth dyeing and pottery, is primarily a woman's art in Africa.

It is as necessary and as incorporated in the lifestyle of these people as walking, eating and sleeping. First and foremost, this art form is a means of beautifying the space in which the women and their families spend a great deal of time, of enhancing an otherwise harsh environment. It is also a magical form of creativity, the magic coming not from its meaning or intent but from the act of applying the paint to the wall.

Before painting begins, the women must restore and replaster the walls with a mixture of mud and cow dung. The sur-

Wall paintings in South Africa (left and above right) and Ghana (above left).

© M. Courtney-Clarke, Hoa Qui, Paris

faces are smoothed by hand, using a brew of dung and urine, in itself creating a subtle pattern. Organic materials are used for both the paints—in the form of indigenous pigments—and the tools, made from plants or feathers. Flat colours or relief work, or a combination of the two, are applied to the wall in a variety of patterns and motifs.

The most common practice is to use earth pigments painted onto a freshly plastered surface, often layer upon layer. This layering slows the drying process of the paints, as well as cracking, thus creating a smudged effect, an "indistinctness" between pattern and surface.

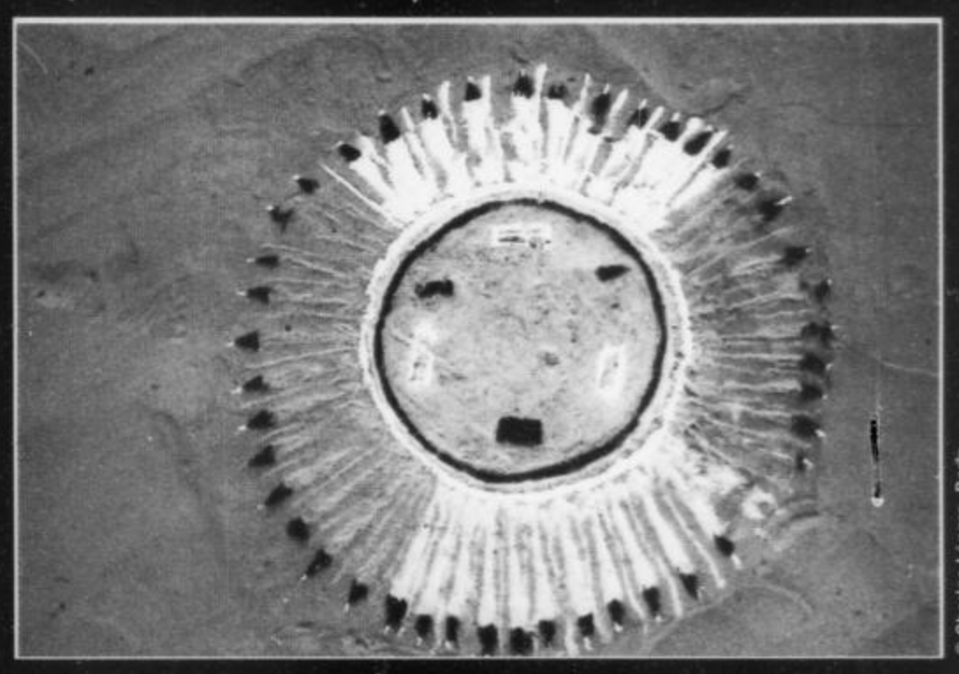
The lifespan of painted walls—subject to disintegration—is not intended to be permanent. Rather, the walls are recreated each year to celebrate or announce new events and to permit women to partake in a communal or social activity. ■

Margaret Courtney-Clarke, *African Canvas, The art of West African women.*
Rizzoli International, New York, 1990.

Navajo paintings in sand

© Charles.Lénars, Paris

The sand paintings of the Navajo Indians of the southwestern United States play an important part in traditional healing ceremonies. The paintings are executed on the floor of the hogan, the Navajo earth-covered wooden dwelling, by the singer or *hatááli*. The singing of the *hatááli* and the figures he draws attract the Holy People. During the ceremony, the patient sits on the sand painting. The singer then takes sand from figures in the painting and applies them to the patient, to whom the healing and protective power of the Holy People is thereby transferred. After the ceremony, the sand painting is erased. ■



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The Navajo Indians make sand paintings as part of healing rituals. Top, a *hatááli* or "medicine man" traces a sun symbol (above), which he erases at the end of the ceremony (left).

DANCING WITH MASKS

For the Indians of North America's northwestern coast, ceremonial dance and drama bring ritual masks to life

BY MARGARET A. STOTT

Harlan I. Smith © Canadian Museum of Civilization, no. 68134, Hull (Canada)

An echo mask of the Bella Coola (Nuxalkmc) Indians of British Columbia (Canada).

The ceremonial art of the northwest coast of North America has long inspired admiration. In the past, huge carved and painted totem poles, masks, head-dresses and rattles as well as carved or painted chests, boxes and bowls figured prominently in elaborate feasts and potlatches (ceremonial occasions on which gifts were distributed to affirm social status), and continue to be important to contemporary northwest coast communities.

Important aspects of this art are not permanent or tangible, for while some objects exist for short periods of time and deteriorate, others are created and/or destroyed as part of ceremonial events.

Even during their "lifetimes", these ceremonial objects do not necessarily remain unchanged. Study of the paint on northwest coast masks has revealed that some of them have been repainted in dramatically different designs and colours since their creation. Sometimes elements such as pieces of copper or abalone have been added to areas which originally were only painted.

Along with this evolution in the appearance, form and life of objects, there has always been an emphasis on producing new ones to replace those which have grown old. Part of every potlatch has been the revelation of fine new masks and other objects commissioned by proud hosts to be presented for the admiration of their assembled guests. The concept of the mask or figure remains permanent, but it is recreated and represented in the ceremonial context.

The destruction of masks created for ceremonial purposes occurs in another context amongst the Heiltsuk of Bella Bella, British Columbia. It is their tradition to burn masks and other ceremonial objects representing the crests and privileges of a deceased person. In 1990, following the memorial potlatch held to honour Hereditary Chief Wigvilba Wakas (Leslie Humchitt), masks and other objects created by Nuxalk artist Glenn Tallio (Chief Wakas's son-in-law) were burned "as a gesture of love and respect".

© Vickie Jensen c/o U'mista Cultural Centre, Vancouver (Canada)

Kwakiutl artist Fah Ambers puts the finishing touches to a carefully crafted *hamat'sa* mask that will be used in many potlatches.

Dance and theatre

In 1967 I went to the Bella Coola Valley armed with photographs of masks, head-dresses and rattles known to have been part of Nuxalk winter ceremonies. The people were excited to see the photographs and loved to discuss them. The conversation usually focused upon who

© Vickie Jensen c/o U'mista Cultural Centre, Vancouver (Canada)

A *hamat'sa* ceremony at a potlatch given by Chief T'lakwagila (W. T. Cranmer) at Alert Bay (Canada) in 1983.

had once owned and used the object in question, and when it had last been publicly displayed in the community.

In some households I was shown masks or other carvings. I was enthralled with these objects which were currently held in the community. But frequently I detected some puzzlement on the part of my hosts as to why I was so interested in them. Comments like, "But you really ought to see it danced. . ." began to impress me, as I could see that the Nuxalkmc were not as reverent towards these ceremonial objects as I was. The most important thing is not merely a carved mask or rattle, but the role it plays within the integrated ritual complex in which it is involved.

Each part of a costume contributes to the creation of a particular personage or character and that character is unmistakably linked with a song and a dance. When a man brings out a carved and painted mask, and shows it proudly, he says "I dance that". Little is said about the merits of the mask, while long descriptions of the dramatic movements of the masked dancer are readily offered.

In fact, this art, while involving some very fine tangible elements, is essentially an ephemeral art of dance and theatre. This was apparent in seven Kwakwaka'wakw masked dances performed in March 1996, in the northern coastal community of Alert Bay. In preparation for these dances, as much attention was paid to instructing the dancer in correct body movements and hand gestures as was lent to fitting on his mask and other costume items. These movements were presented in careful synchronization with particular drum beats, song passages and choruses provided by the accompanying singers. When the Grizzly Bear danced, the fierce mask worked in concert with the snarls, song and rhythmic drum beating that filled the air, and with the lumbering movements around the dance floor and the clawing gestures of the dancer.

Living memory

Part of the ephemeral nature of northwest coast ceremonial art is the vast historical knowledge and understanding that the creators and the witnesses of the art traditionally bring to their experience. Through the oral histories of the northwest coast peoples, the iconography of the objects and dramatic content of the art can be explained. Most figures represented in the plastic arts and events which are presented in dance or dramatic form are derived from the elaborate family histories of those involved. Through speeches, those witnessing the ceremony are reminded of that history, and hence they are able to fully appreciate and understand what they are witnessing.

Once objects are removed from the community or are beyond living memory, their meaning may be lost. ■

A BRIDGE TO THE CREATIVE PAST

BY LUKE TAYLOR

The religious life of the Aborigines of Central Australia focuses upon the activities of the original creator beings, who instituted the first ceremonies and produced the first sacred objects and designs used in them. Today, Aboriginal people say they "follow up" these ancestors in their own activities and care for the sites which contain their powerful essence. They hold ceremonies to honour the creative activities of the original beings and to release a measure of ancestral power in order to maintain the world's fertility. The production of art forms a very important part of these events.

At various stages in the performances, ceremonial leaders paint powerful graphic designs on the dancers' bodies in red and yellow ochre, white pipe clay and charcoal. Coloured bird down or vegetable fluff may be attached to add texture or fixed around an enveloping framework that temporarily transforms the dancer into a representation of the ancestral being.

More elaborate designs, sometimes extending over considerable distances, are made on the ceremonial ground. They may include sculptural elements such as mounds or hollows. Alternatively, decorated wooden poles strung with sacred objects may be inserted into the ground at certain points. The designs depict schematically the features of landscape made by the ancestral beings, whom the dancers imitate as they make their way across them.

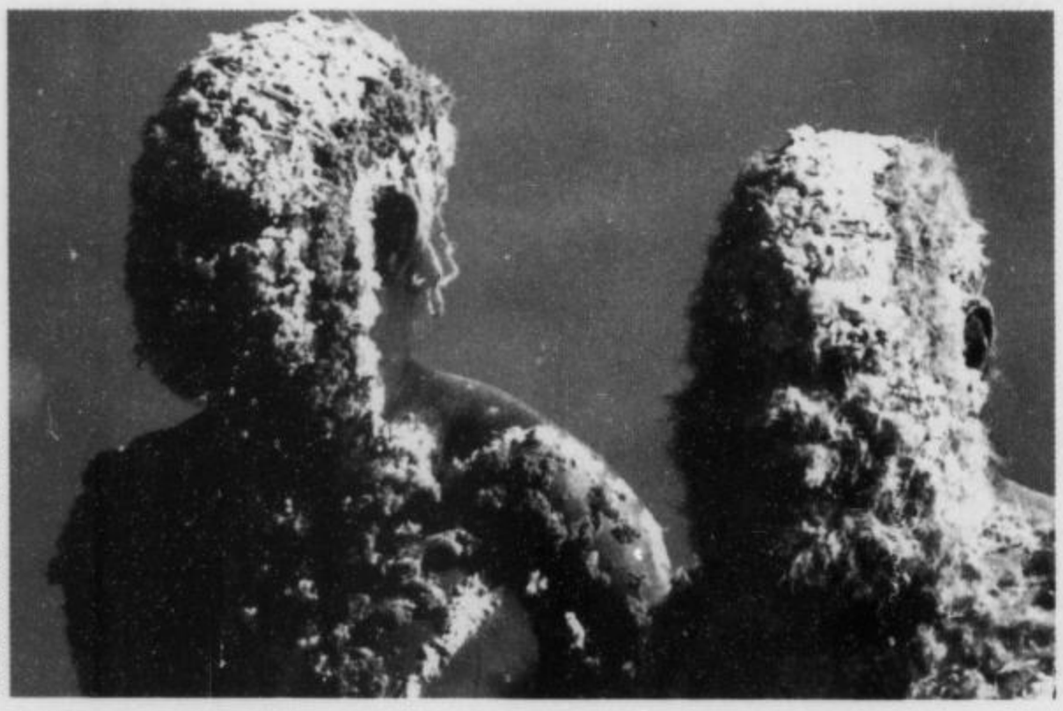
The designs are destroyed during the ceremony, having served their purpose of providing a temporary bridge between the creative past and the world of the Aborigines today. The aesthetic aim is not to construct a permanent monument but to produce a powerful effect, thus maintaining knowledge about the nature of the ancestral world and transmitting it to the younger generation.

The motifs often consist of concentric circles joined by parallel lines or incorporate other features such as animal tracks, arcs and straight lines often representing the shelters or tools used by the Ancestral beings.

The concentric circles are symbolic of female generative power and the straight line joining motifs suggest male procreative power. The conjunction of these elements in a ceremonial context is considered by performers to release procreative energy and thus maintain the life cycle. ■

© Charles Lénars, Paris

An Aborigine from Elcho Island, Arnhem Land, in Australia's far north.



Gunther Deichmann © ANA, Paris

Aborigines wearing feathers stuck to the skin with a paste made of beeswax and honey.

COSMETICS AND CULTURE

BY VIVIANE BAEKE

The cultural significance of body painting

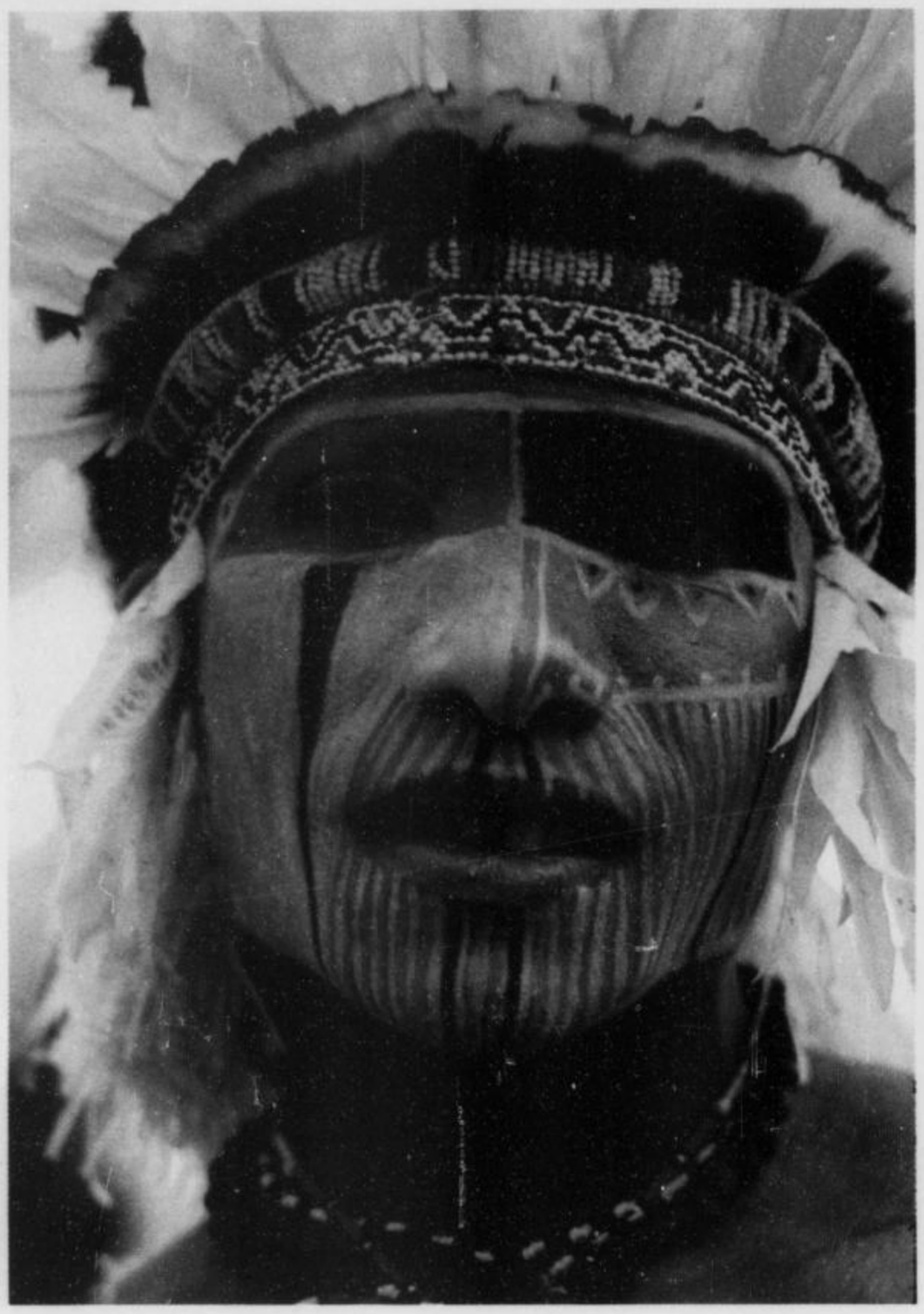
Body painting and scarification are, like jewelry and costume, ways of covering, disguising and transforming the body. But although the aim is almost without exception to beautify the body, aesthetic considerations are usually ancillary to social, religious or political preoccupations. However different the motives of the societies that engage in these practices, the common denominator is an attempt to dissociate the human body from its purely biological condition and endow it with a cultural dimension.

Body painting lies somewhere between scarification, which leaves lasting marks, and accessories that can be put on, taken off and replaced at a moment's notice. Unlike jewelry or clothing, it alters the appearance of the skin; unlike the effects of scarification, the alteration is only superficial and temporary.

At one end of the spectrum between permanent and temporary markings are the ▸

© Marie-Louise Bastin, Porto (Portugal)

These two Angolan *tundanji* (newly circumcised youths) have been dressed in finery and painted with ritual red and white patterns on their return to the village after a period of seclusion prescribed by tradition.



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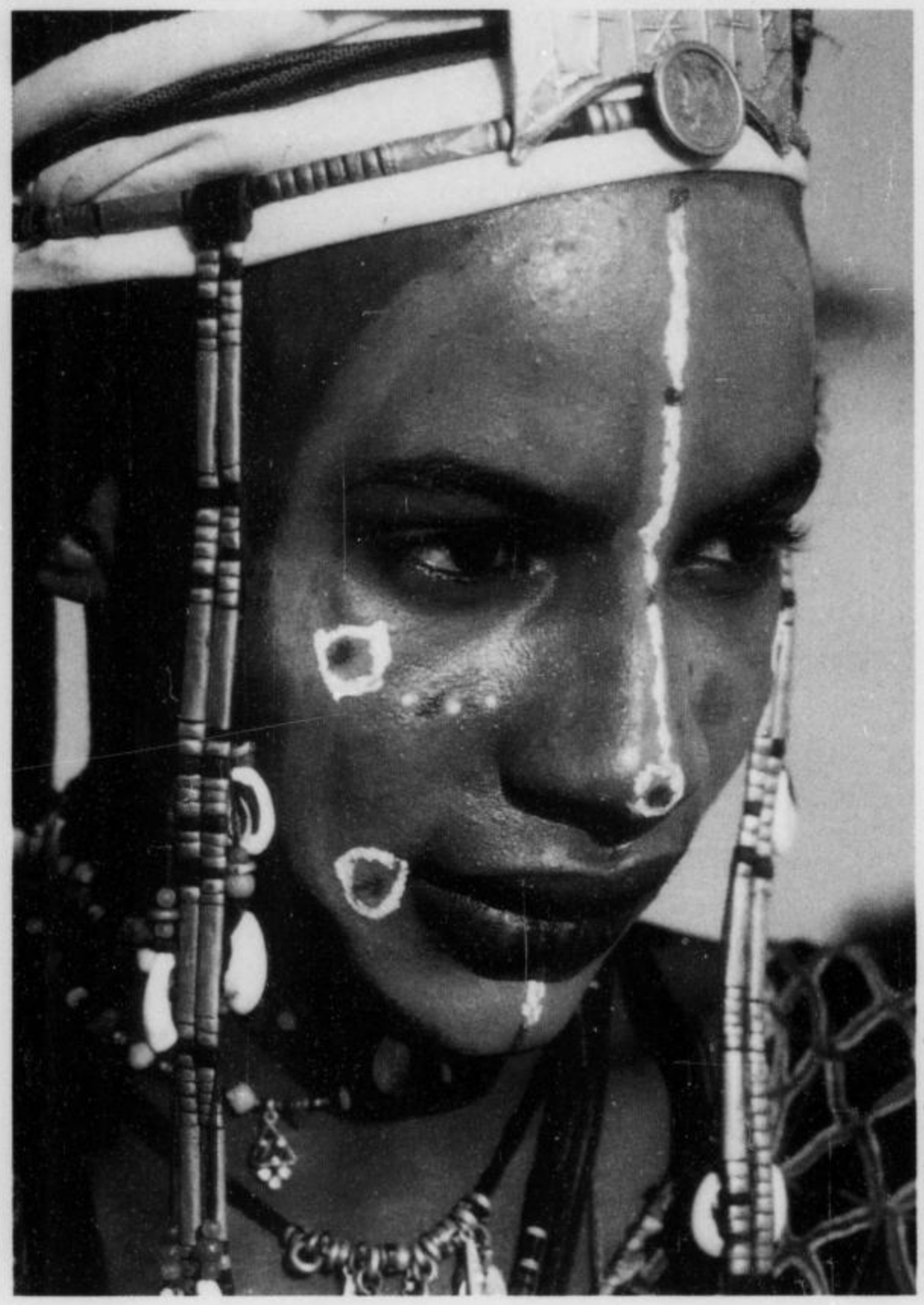


© P. Carmichael/Aspect/Cosmos, Paris

Left, a member of the Roro-Mekeo tribe (Papua New Guinea).

Right, a Tuareg woman from Niger.

▶ scarifications made by the Bobode of Mali and Burkina Faso on the heads of babies when they are a few days old. The scarifications are etched on to the still malleable skull tissue as well as the skin and last until the subjects die, enabling the corpse to be identified by the dead person's ancestors. At the other end of the spectrum is the ritual during which married women of the Mfumte-Wuli people of western Cameroon wrap the red leaves of an ornamental plant around their hips once a year, on the day when a great annual feast is held to celebrate the marriages that have taken place during the year.

Some body paint can last for a very long time. When the Mfumte-Wuli rub their skin with the leaves of a plant they call *mabiyeru*, they obtain a black pigmentation that lasts for two years. Penetrating deep into the subcutaneous tissue, this technique bears some resemblance to tattooing, although unlike tattooing it is not permanent. Among the young women and children it is replacing scarification, which has fallen into disuse.

At the great annual feast marking the transition from the maize season to the sorghum season, the Mfumte-Wuli decorate their bodies with a black pigment made from the juice of a local fruit mixed with ash. It lasts for several days, sometimes even several weeks, like the henna used in North Africa. The effects of charcoal make-up, which can be as easily effaced as watercolour, are more transient.

Appearance and reality

The Kayapo Indians of the Xingu region of Amazonia (Brazil) are inveterate body-painters. Not to wear body paint seems out of the question, except in such exceptional circumstances as an illness during which the sick and their kinsfolk withdraw from community life. Like scarification in sub-Saharan Africa, body painting is here an emblem of the group's cultural and ethnic identity. It is as if the Kayapo have chosen to indicate a person's membership of the group by using ephemeral signs which are painted again and again, whereas in Africa permanent, ineradicable markings are used for this purpose.

The Kayapo distinguish between body

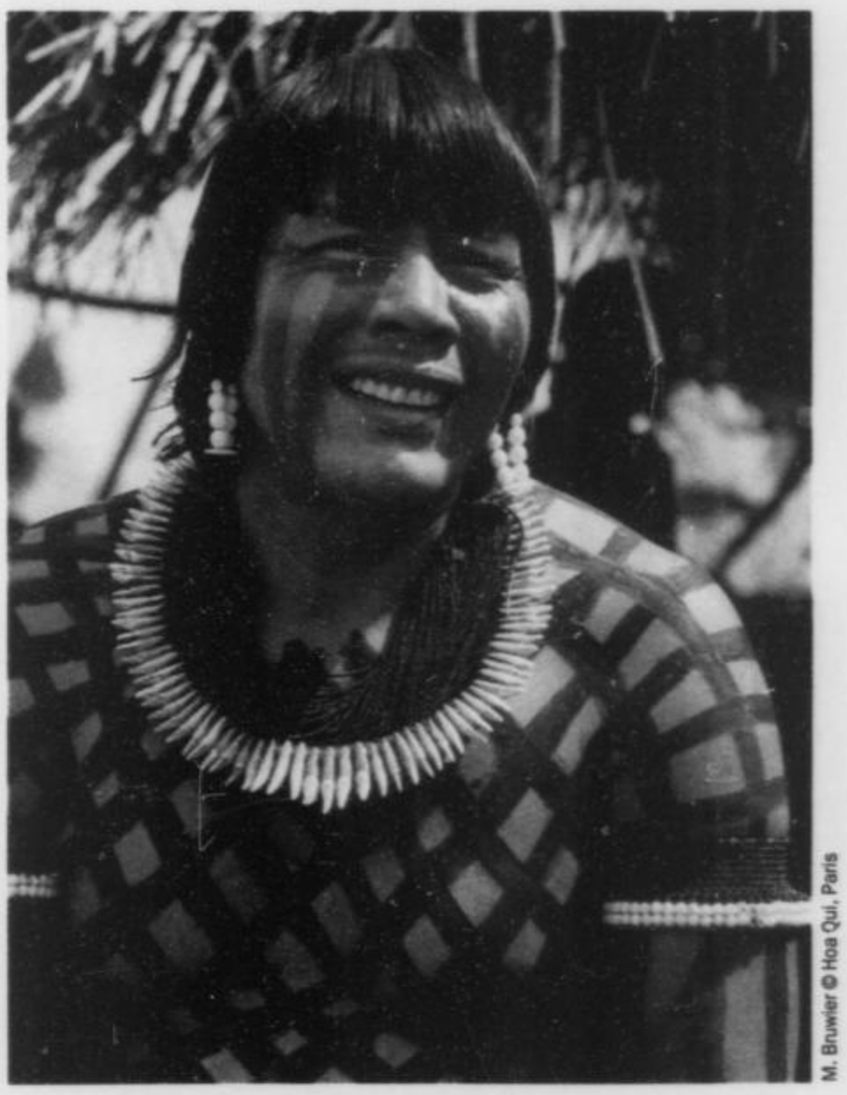
© Pascal Maitre/Cosmos, Paris

A Fulah woman from Niger.

painting for everyday use and body painting for specific rituals. The former, which can be likened to clothing, consists mainly of black designs, covering almost the entire body, traced with *genipapo*, a dye extracted from the fruit of *Genipa americana* which remains visible for several days. Only the extremities (feet, ankles and head) are painted in red or *rucu* (a dye extracted from the seed of *Bixa orellana*), a colour associated with energy and vitality.

When called for by particular circumstances or certain rites, the everyday designs are replaced (or painted over) by special patterns drawn with charcoal or *genipapo*. Although these two forms of *genipapo* painting (daily patterns and ritualistic patterns) use the same techniques and look very much alike, only the everyday painting is specifically described as "fine painting".

The designs used on special occasions are almost always drawn with the fingers and symbolize transient, preliminary, in some cases dangerous situations, such as mourning, birth, hunting or war. As ephemeral as charcoal, *rucu* is associated with certain precise situations. Returning warriors, for example, smear it all over their bodies and remain slightly apart from the rest of the community before entering the men's house in the centre of the village. Among the Kayapo, as ethnologist Claudine Vidal reports, *to be* is primarily *to appear* in a culturally appropriate way. ■



M. Bruwier © Hoa Qui, Paris

A Kayapo Indian from the Mato Grosso Plateau of Brazil.

ART'S BACK-TO-THE-LAND MOVEMENT

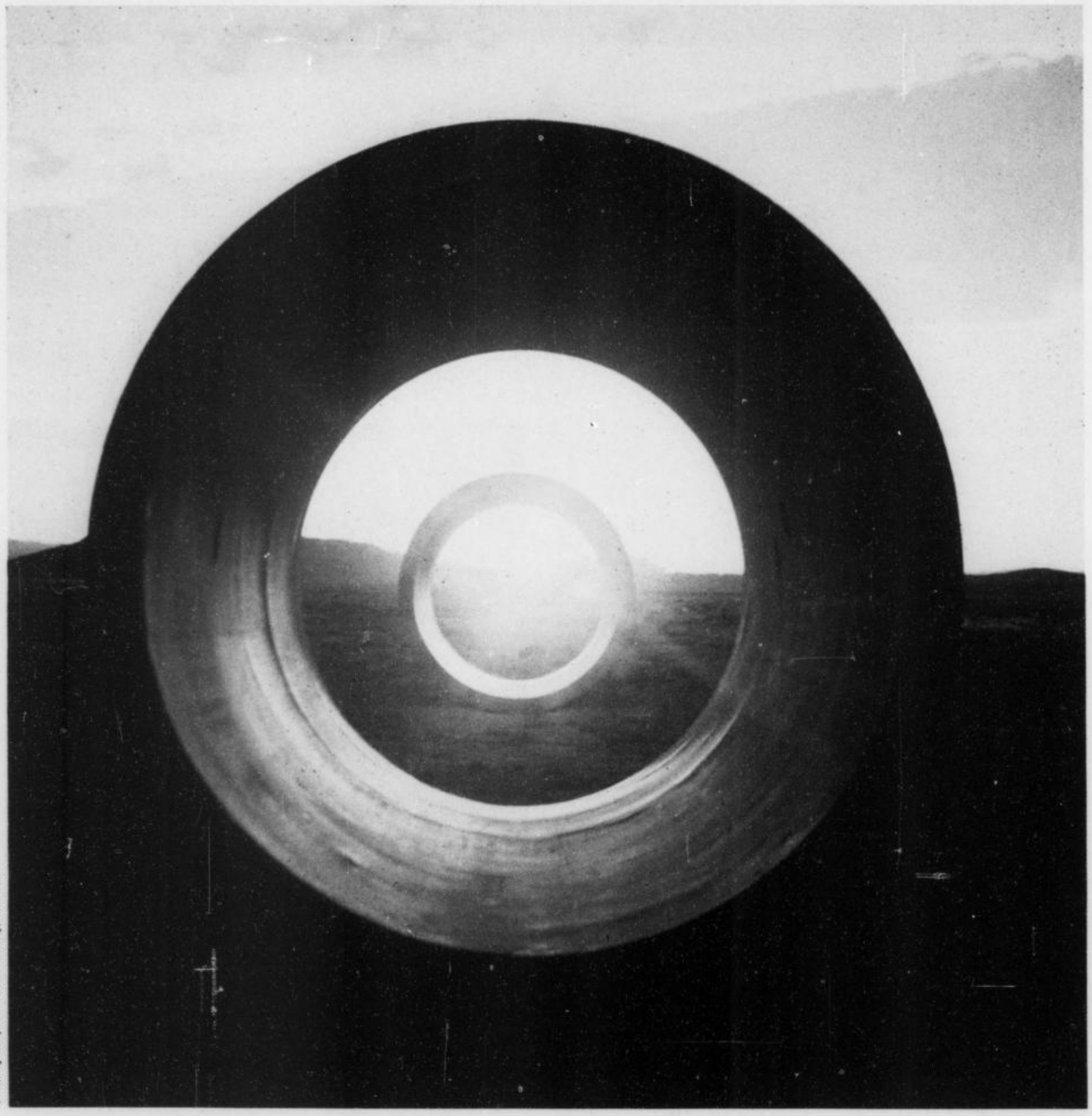
BY GILLES A. TIBERGHIEN

By intervening in the environment, land art creates a new relationship between space, time and the spectator

At the end of the 1960s, a number of artists, most of them American, challenged the notion that galleries and museums are the most suitable places in which to exhibit art. They preferred natural sites, derelict industrial zones, quarries and mines, where they produced works out of natural materials, sometimes on a massive scale, thus creating a new tendency known as "earth art" or "land art".

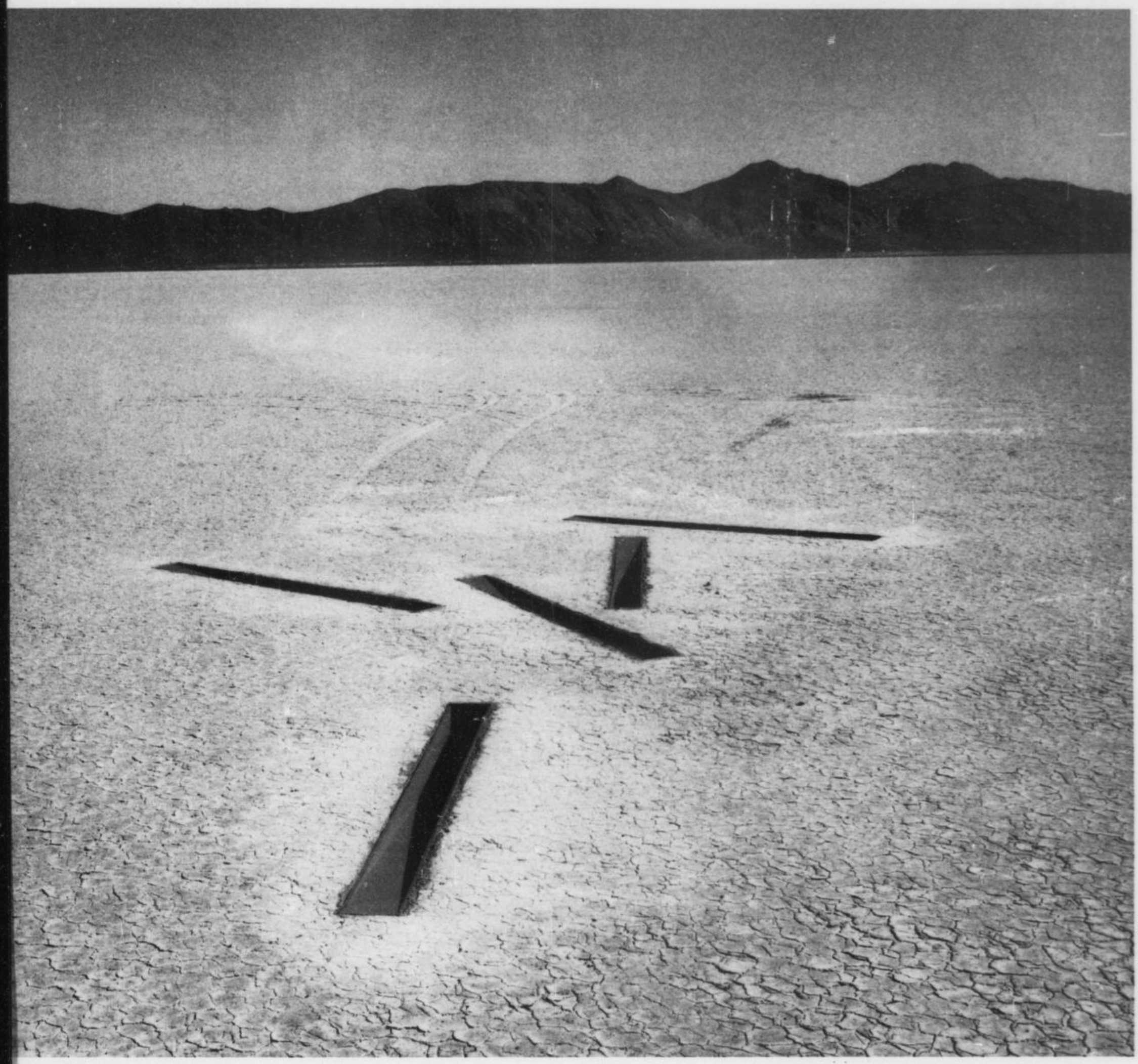
At the end of the 1950s, interest in the human body, the "events" staged by the Fluxus movement that flourished in New York and Germany, Allan Kaprow's "happenings" and productions by the Living Theater and other street theatre companies focused attention on the importance of movement and improvisation, and created a cultural environment which also provided a context for music, painting and sculpture. At a time when the consumer society was riding high, artists started creating works that appealed to the active conscience of individuals and encouraged them to redefine their position as spectators.

Body art, in which the body becomes a vehicle for experimentation, was the logical outcome



© Nancy Holt/John Weber Gallery, New York

***Sun Tunnels* (1976) by American artist Nancy Holt, Great Basin Desert, Utah (U.S.A.). The four "sun tunnels" are specially constructed pipes each measuring 6 metres long and 2.5 metres in diameter. They are aligned with the solstice and their sides are pierced with holes corresponding to the constellations. They act as observatories and a mirror of the day and night skies. Shown here, the setting sun at the summer solstice as seen through two of the tunnels.**



© Michael Heizer, Nevada (U.S.A.)

Dissipate **(1968) by the American artist Michael Heizer. Wood-lined gashes in the Black Rock desert, Nevada (U.S.A.).**

of these practices. But some artists preferred to make a mark on the natural world. In *One Hour Run* (1968), for example, Dennis Oppenheim scarified a snow-covered dune with a motorcycle, and in *Foot Kick Gesture* (1968) Michael Heizer marked the ground with his heels. One of Richard Long's first works, *Line Made by Walking* (1967), was the result of his walking to and fro in a straight line over a stretch of grass, leaving behind an ephemeral trace of his passage.

From then on, two trends emerged which either combined or were mutually exclusive. The first, found chiefly in Europe, focused on the body (Gilbert and George) or body movement (Richard Long, Hamish Fulton). The second, more particularly American, trend sought to create a new relationship between the body and space by intervening in the natural world, which it used both as an inscriptive vehicle and as a material. From 1968 on, for example, Heizer created a series of works in the deserts of the American West, in some cases drawing inspiration from Indian pictograms, as in *Primitive Dye Painting* (1969), in others seeking to produce simple geometrical forms with "negative"—in other words hollowed-out—sculptures, such as *Rift* or *Dissipate* (1968).

But earth is also used for building, sometimes on a very large scale. For the Sonsbeek 71 exhibition in Emmen (Netherlands), Robert ▸

▸ Morris made an *Observatory*, subsequently destroyed then reconstructed in 1977, which consisted of two concentric, circular earthworks with a diameter of 91 and 24 metres respectively. He was returning to the primitive architectural forms that inspire certain land-art artists. Such imposingly large works have to be explored by spectators, who are prompted by their movement in space to look afresh at how sculpture relates to the movements of their own bodies.

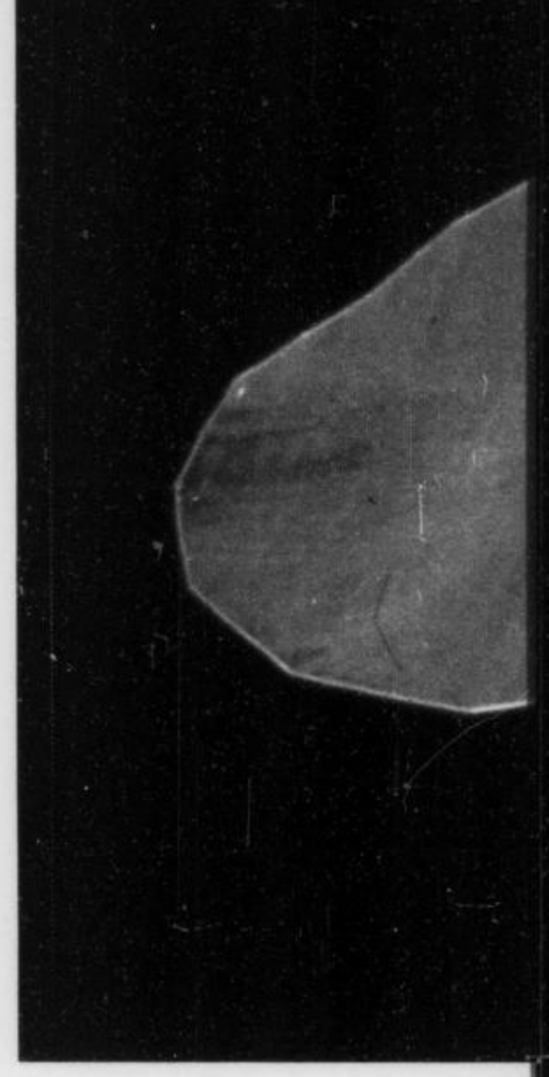
The distinctive feature of land art is this use of earth (or sand, rock, or wood) on natural sites, which then become components of the sculpture, or even the sculpture itself, as in Heizer's *Double Negative* (1969). This work consists of two colossal gashes ten metres wide, 17 metres deep and almost 500 metres long, gouged out of the side of a plateau, prolonged by two platforms consisting of 240,000 tonnes of excavated rubble.

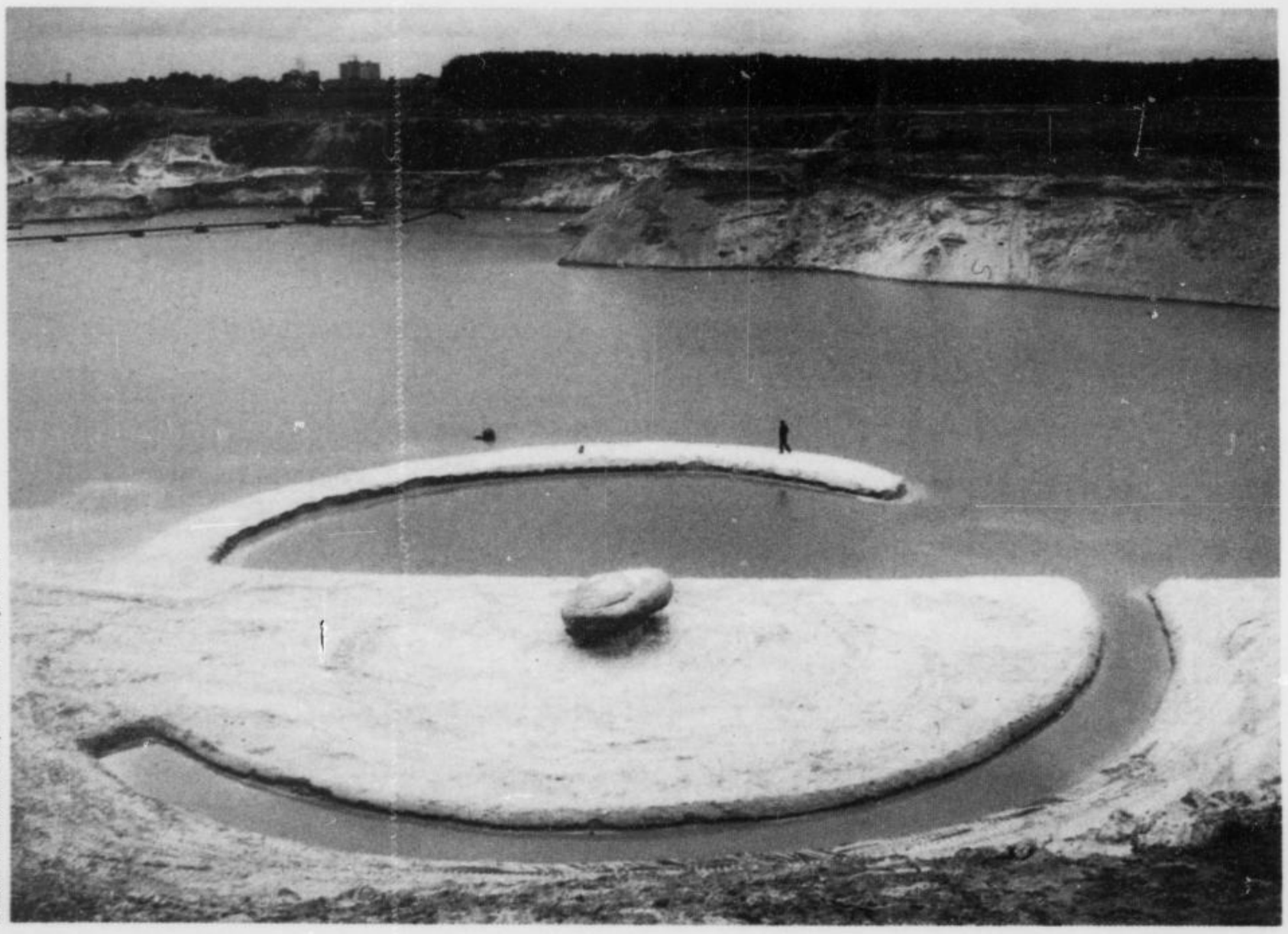
Involving the spectator

This form of art should be distinguished from *arte povera*, which appeared in Italy around the same time. Examples of it, made out of natural materials, were mostly exhibited in galleries. A distinction should also be made between land art and other forms of intervention in the natural world, many of them more recent, such as the work of Nils-Udo, Bob Verschueren and Andy Goldsworthy, who practise what might be called vegetable art in that they often work with flowers, bark and leaves. A similar case is the work of Michael Singer, who erects large ephemeral structures of wood and bamboo in the open air (*First Glade Ritual Series 4, 1979*).

Whether they are ephemeral or not, land art works are not easily accessible, either because they no longer exist, or because they are located in remote spots. In a sense, the effort needed to reach them contributes to the pleasure experienced in looking at them. The journey and the crossing of the landscape rather than the landscape itself are in some respects a constituent part of these works. For example, Richard Long—who denies any affiliation with land art even if it may fairly be asserted that he had a hand in its beginnings—shows, in galleries where he exhibits, not only captioned photographs and maps that indicate a date, a place and sometimes the duration of the journey, but also stones arranged in a circle or row, which he did not bring back from his travels but extracted from quarries, and whose purpose is to provide the spectator with a kind of perceptible equivalent of the essence of his art: walking.

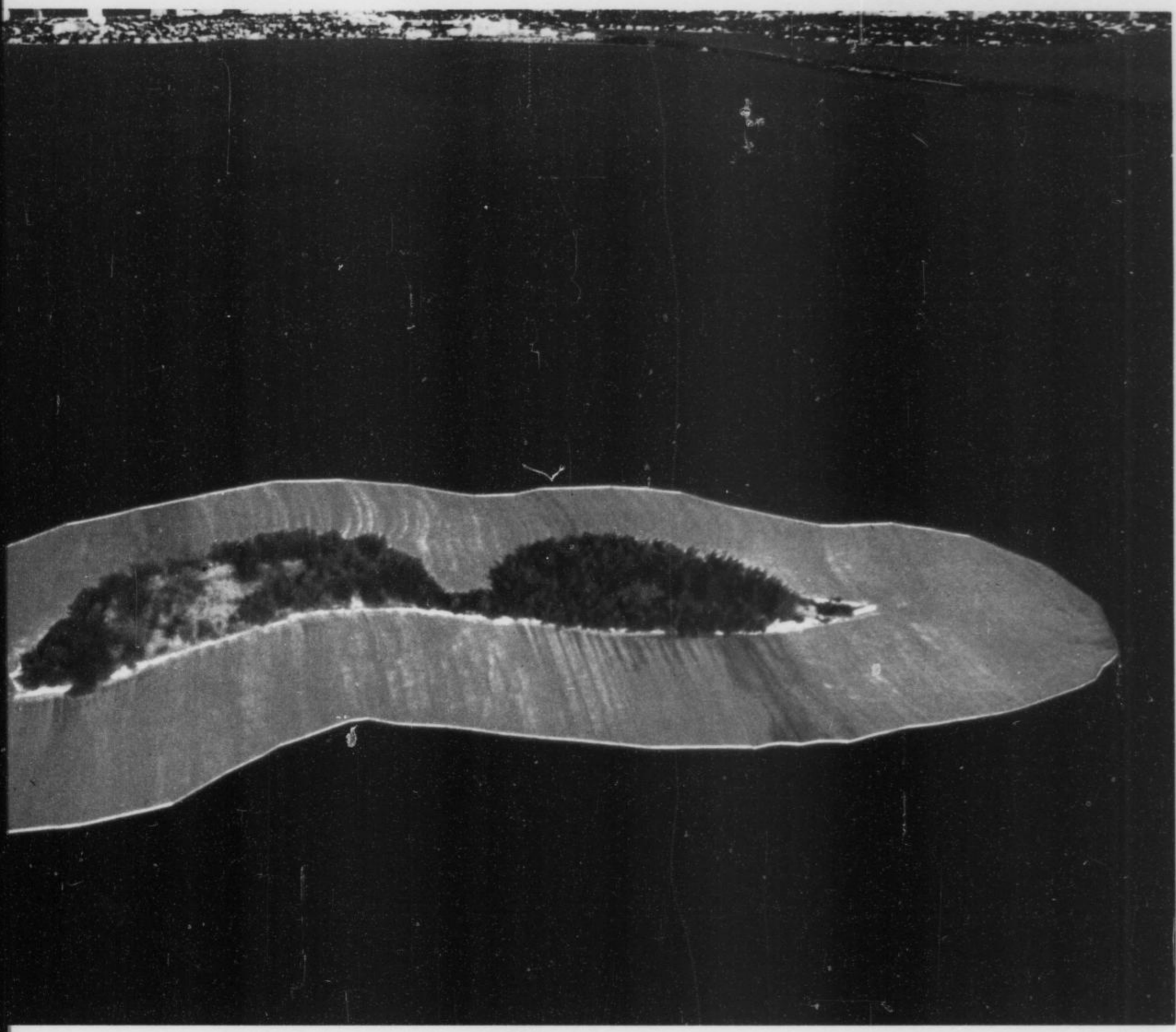
Other related art forms display some of the concerns of the exponents of land art. Cer-





© Estate of Robert Smithson/John Weber Gallery, New York

***Broken Circle* (1971), a curved jetty by American artist Robert Smithson in Emmen (Netherlands), is one of several works executed in an abandoned quarry. Although intended to be temporary, it was preserved on the request of local inhabitants.**



© Christo and Jeanne-Claude / Photo: Wolfgang Volz / Bilderberg / Studo X

Surrounded Islands **(1980-83), an installation by American artists Christo and Jeanne-Claude, Biscayne Bay, Florida (U.S.A.). Eleven islands located in Miami were surrounded with 603,850 m² of pink woven polypropylene fabric. By using natural sites and man-made monuments, Christo and Jeanne-Claude induce people to see their environment in a different light.**

tain artists consider the most important element to be "the process". One of them is Peter Hutchinson, who used a rope to tie together five floating calabashes and waited for them to rot (*Threaded Calabash*, 1969). Others focus on "the environment", such as Christo and Jeanne-Claude, who unfurled a 40-km-long cloth fence across Sonoma and Marin counties in California and left it there for two weeks (*Running Fence*, 1972-76). Others are more interested in light, in our relationship with the sun and the stars, or in landscapes. Others again find inspiration in the notion of the garden, whether traditional or picturesque, or make allusions to sanctuaries and fortresses.

Photography, although not essential, often plays a central role in this form of art because it keeps a record of the act of creation. Its function is twofold: it can be either a perceptible equivalent of a singular artistic experience, in which case it is presented as secondary for both artist and spectator, or a document about a work which it is up to the spectator to go and experience on the spot. For even in the case of certain monumental creations, which can only be fully appreciated from the air, photography cannot replace direct contact with the work itself. It is only through such contact that we can experience the human condition and the precariousness of the world, and become aware of such notions as duration and transience—which is indeed the purpose of this kind of art, just as it was of seventeenth-century Vanitas still-life paintings of objects symbolizing the vanity of earthly achievements. ■

Theatre

Theatre only exists at the precise moment when two worlds—that of the actors and that of the audience—meet: a society in miniature, a microcosm brought together every evening within a space. Theatre's role is to give this microcosm a burning and fleeting taste of another world, in which our present world is integrated and transformed. ■

Peter Brook,
The Shifting Point.
Harper & Row Publishers, 1987

© Photo P. Lages, Paris

A scene from *Fuoco centrale* (1996) staged by the Valdoca Dance Company in Bari (Italy).

Below, *Nightsea Crossing* (1982), performance art by Marina Abramovic, presented at the Stedelijk Museum in Amsterdam (Netherlands). Two people sit across a table from each other from 10 a.m. to 5 p.m. for twelve days without speaking, eating or drinking. The performance was put on in two other places and lasted a total of 90 days.

Photo Hogers/Versluis © Sean Kelly, New York

Performance Art

In Performance Art the "work" consists of acts or gestures within a certain situation. It is of limited duration and is defined by a given time and place. Among its manifestations are body art, happenings and events.

"Performance practically died in the 1980s but is reviving now because awareness of the body is coming back. I think that this automatically leads to performance, because performance is the most direct way of communicating energy, and the artist's work in the future is going to be direct energy, communication without the object. Performance fixes the moment, the here and now, and it is something ephemeral and untouchable." ■

Marina Abramovic
in *Art and Design*, vol. 9, no. 9-10, Sept.-Oct. 1994

Modern murals

Palisades in Paris...

These improvised, vulnerable works are ephemeral. Soon they will disappear, and we should not regret their passing. Their making was more important than their conservation. On palisades painting invents new ways of being. It is wedded to a moment: as soon as it appears, it must reach its audience, then disappear forever. ■

Denys Riout.
From *Le livre du graffiti*, by Denys Riout, Dominique Gurdjian, and Jean-Pierre Leroux (Editions Alternatives, Paris, 1990)

© J.-P. Leroux, Paris

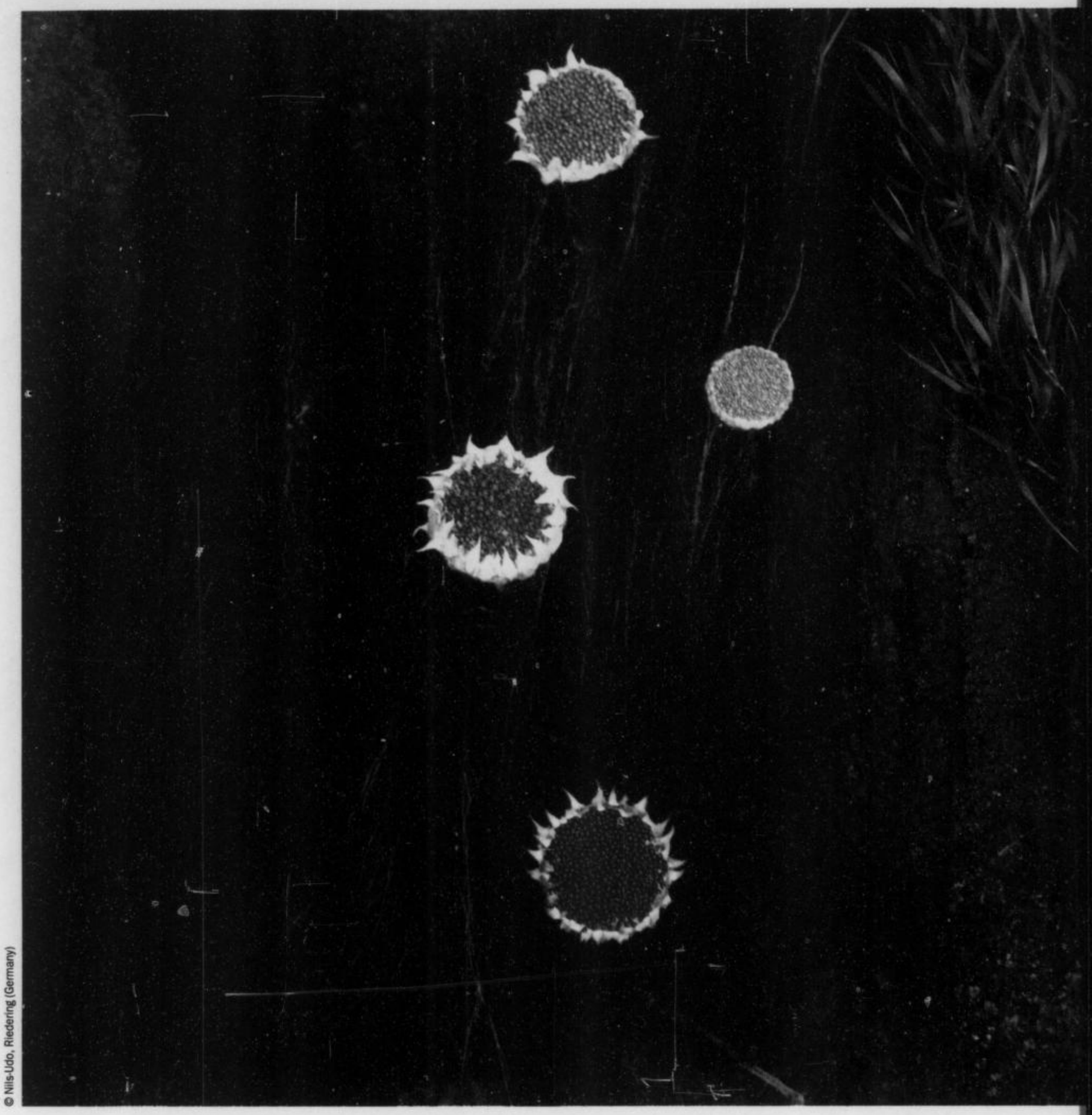
...and Amsterdam

The ephemeral nature of wall paintings is also a sign of their modernity. Of course, paintings that have been long discussed, and long in the preparation and execution, are regarded by their authors and the public as finished works. Although executed in extremely durable colours or in some cases in ceramics or mosaic, they are by virtue of their themes, their mode of production and even their physical location (e.g. on the walls of condemned buildings), part of an ideology of ephemerality that parts company with the time-honoured idea of the work of art as precious and indestructible. ■

Frank Popper,
L'art public, Peintures murales contemporaines, Peintures populaires traditionnelles,
Jacques Damase publishers, Paris

© J.-P. Leroux, Paris

The jottings of an artist who is haunted by the threat to nature and uses plants and flowers as raw material



© Nils-Udo, Riedering (Germany)

WORKING NOTES

BY NILS-UDO

Draw with flowers. Paint with clouds. Write with water. Record the May wind, the flutter of a falling leaf. Work for a storm. Anticipate a glacier. Curve the wind. Give direction to water and light. The cuckoo's verdant call, the invisible trajectory of its flight. Space. An animal's whimper. The bitter taste of bay. Bury the pond and the dragonfly. Illuminate the fog and the scent of yellow barberry. Combine sounds, colours and odours. The green grass. Count a forest and a meadow.

Open the tangible, living, three-dimensional space of nature. With the slightest possible intervention, switch on and transform this space of nature into a space of art.

Natural space should be perceived by sight, hearing, smell, taste and touch: like a kind of total work of art, a utopia, born of nature and returning to it.

A short-lived reorganization, of course: one day the operation will be effaced by nature.

I wrote these lines about making my first big nest, constructed of birches, earth and stones: "Perched on the high wall of the nest, my gaze followed the forest floor, crossed the branches of trees, the sky. I thought: The nest is not yet finished; I am building myself a house. Silently descending, crossing the tree-tops, it rests on the forest floor. Open to the cold night sky, yet warm and soft, buried in the dark earth."

The archetypal nature of the nest. An image to try to overcome at long last, as in a magnifying glass, all the categories and painful separa-

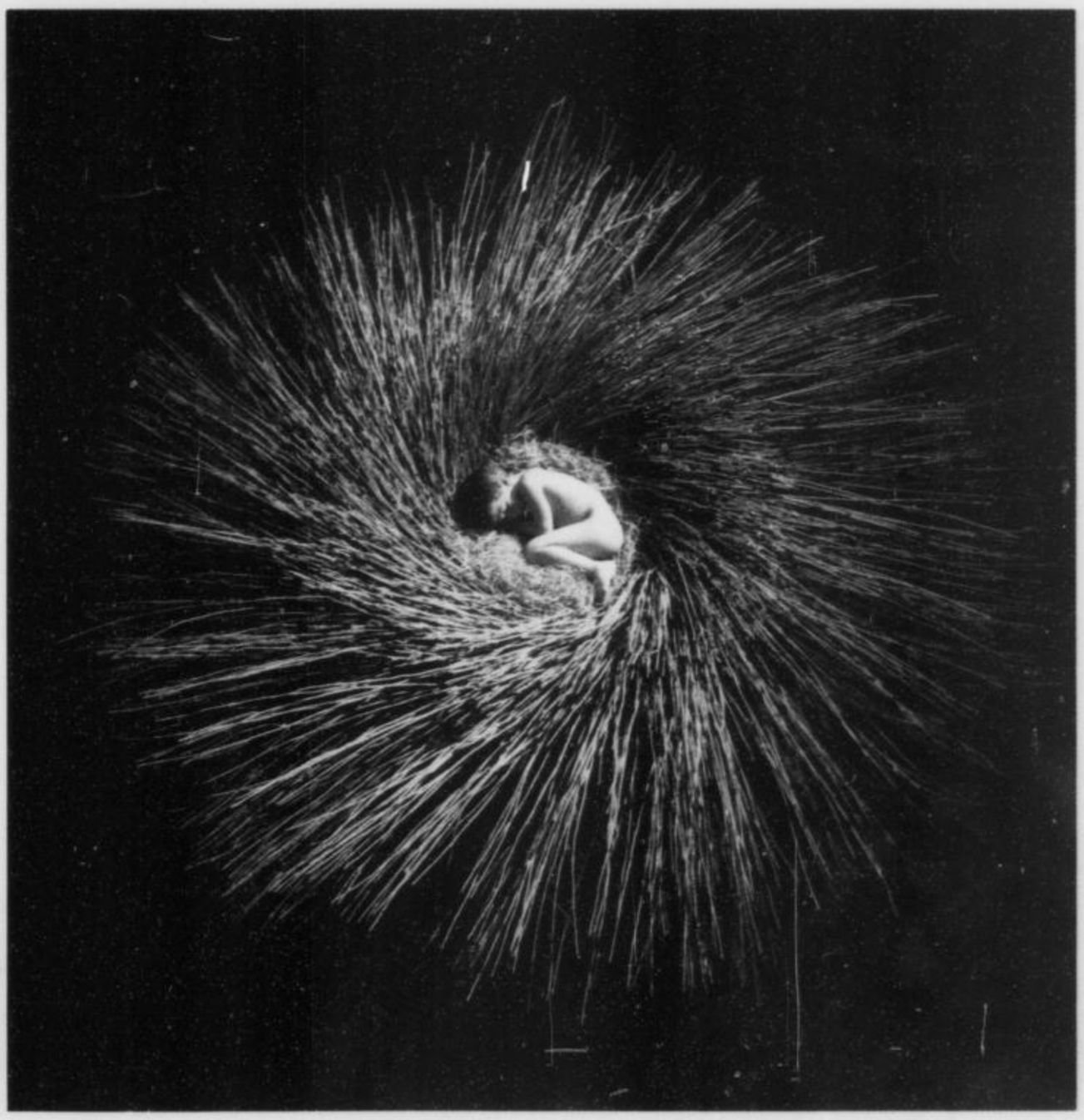
tions in the ardour of an act in which everything is fused.

Only in its final refuges is nature still intact, inexhaustible. Only there is enchantment still real, at every moment, at every season, in all weathers, in great and small alike.

Potential utopias sit under every stone, on every leaf and behind every tree, in clouds and in wind. Sensations are ubiquitous. As a realist, all I have to do is gather them. Deliver them from their anonymity. With an idiotic and ineradicable faith in utopia. Inject poetry into the inhuman river of time.

One basic objective of this work was to aspire to absolute purity. In a sense, nature should represent itself. Anything alien to nature was excluded because of its impurity. This means that only materials found in the chosen natural space have been used and shaped. In view of the overwhelming profusion of natural phenomena, it appeared that they could only be worked on in small or very small fragments, detached from their context.

Today, I often content myself with collecting plants, picking, spreading out and displaying.

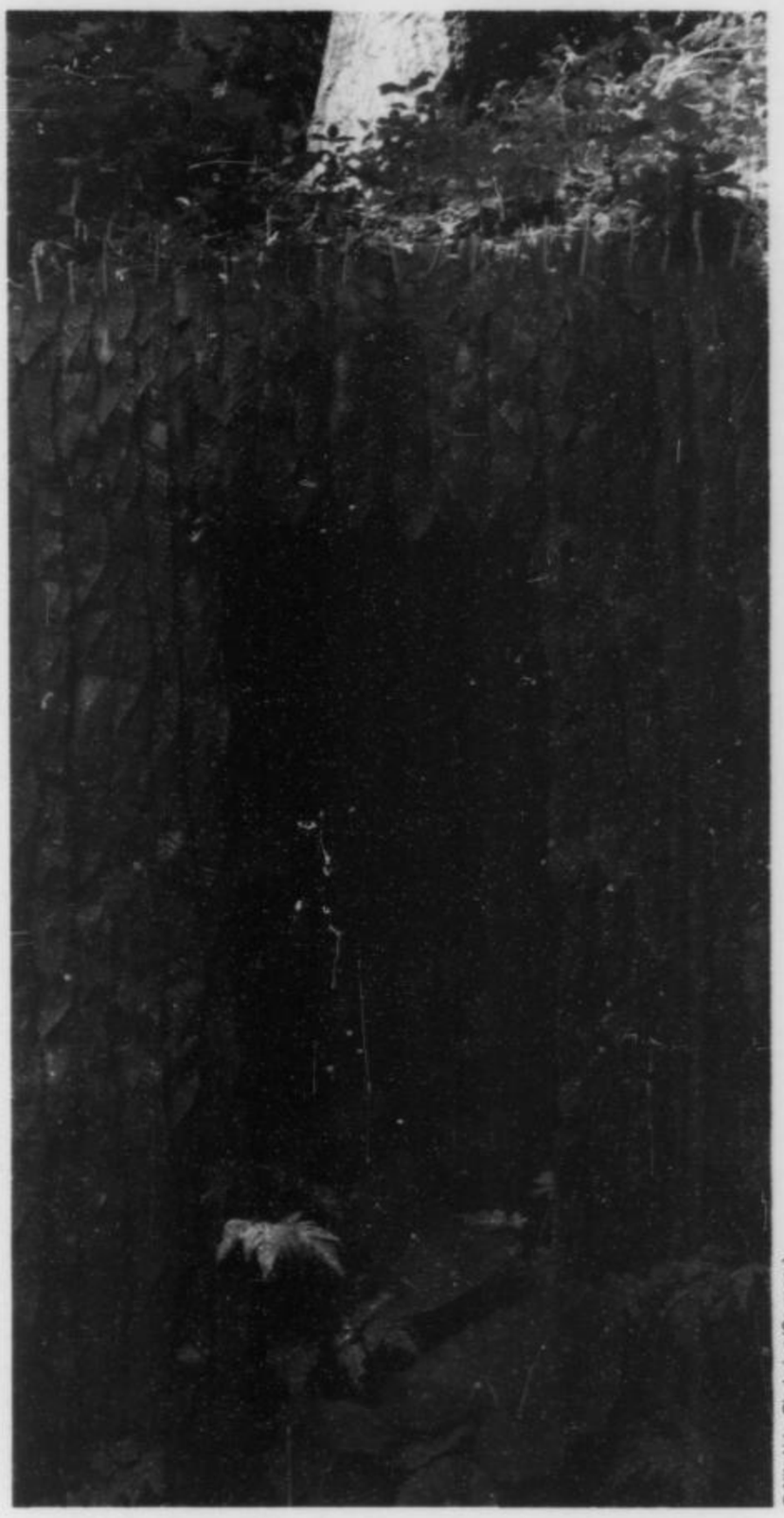


© Nils-Udo, Riedering (Germany)

Opposite page, *Sunflowers* (1993) by Nils-Udo. "The river, sunflowers, snowball berries, the berries and seeds of the spindle tree, and mountain ash berries." Executed in Donauried, Bavaria (Germany).

Right, *Entering the ground* (1993) by Nils-Udo. "Chestnut leaves, pine needles, palm fronds." Executed in Borgo Valsugana (Italy).

Below, *Nest* (1995) by Nils-Udo. "River, branches, rushes, hay." Executed at Real World studios, Box (United Kingdom), for a CD-Rom by musician Peter Gabriel.



© Nils-Udo, Riedering (Germany)

It is true that many people claim to love nature. Just as everyone wants peace. But the fact is they lost nature long ago. They do not even see it any more. Still less do they hear, smell, taste and touch it. And even if they look, they do not see: long ago they lost the faculties necessary for a vaster overview in time and space.

My work does not escape the basic fatality of our existence, either. It wounds what it touches: the virginity of nature.

Gather the specific potentialities of a landscape in a given season, condense and blend them into a unique apogee, an apotheosis of that season in that landscape. One second of life is enough. The event has taken place. I have awakened it and made it visible.

On this narrow fringe, where is the frontier between nature and art? This debate does not concern me. I am not interested in art but in the utopian character of my actions which blend life and art.

An image. A leaf laden with flowers flows down a river. Life. ■

INSTALLATION ART

BY MICHAEL ARCHER

Provocative artworks designed for spectator involvement

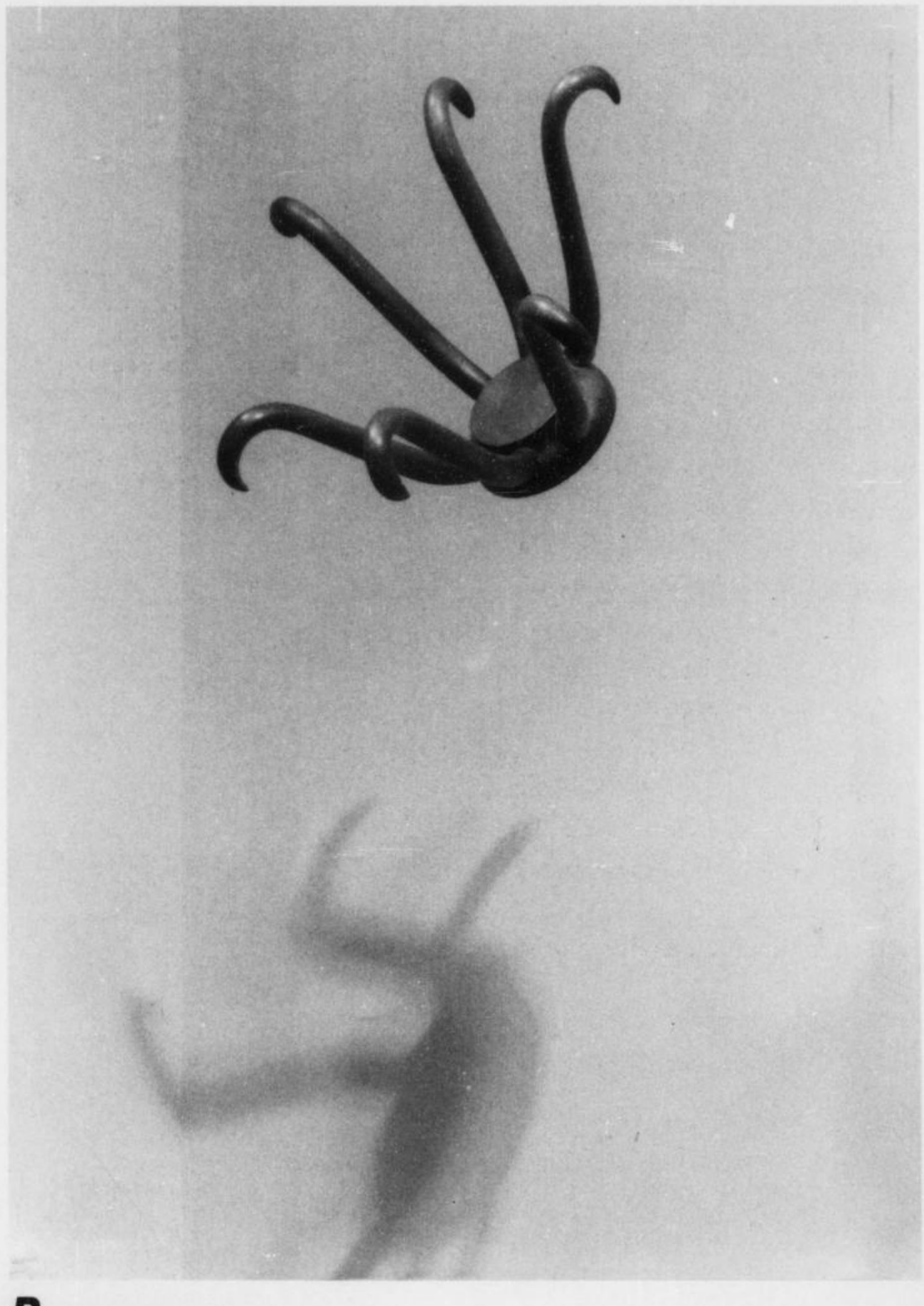
Once upon a time there was painting and there was sculpture. But that was a long time ago. The technologies employed by artists now include film, video, slide projection, sound and computers, and there is no limit placed upon the materials that may be used. The present-day visitor to a gallery or museum of contemporary art can expect to be met by almost anything.

At the Dia Foundation in New York there is a room filled to waist height with earth. Walter de Maria's *50m³ Earth*, made at a time in the late 1960s when artists were beginning to examine the relationship between the industrial and natural landscapes of the world and the ways in which they were represented in the gallery, has to be carefully tended and watered to keep it looking and smelling fresh. Although one can only stand at the doorway and look in, the physical presence of the work is impressive.

At the Saatchi Gallery in London there is a room filled to waist height with used car oil. A channel let into the tank allows one to enter the gallery which, because of the perfect reflective qualities of the still, black liquid seems to dissolve as the strong illumination from the skylight also appears below one's feet.

However opposed their ultimate effects, these examples of what has come to be known as installation art share the idea that an artwork is not an object in the gallery but something that extends throughout, thoroughly occupies and is to some extent congruent with its space.

It has been more than a quarter of a century since art—some art at least—required its spectators to experience it differently. The term "installation" covers a huge variety of artworks, a variety of form, materials, content and effect so broad that there seems little that could justify giving them all the same generic name. However, it is possible to identify a number of factors, principally concerning a new perception of the space and time within which the relationship between spectator and work of art takes place, which go some way to explaining why this word has become so commonplace in recent years.



© Pierre Oliry, Paris. Philadelphia Museum of Fine Art (U.S.A.), ADAGP, Paris, 1996

***Porte-chapeaux* (1917), a ready-made by French artist Marcel Duchamp.**

Ready-made art

If we needed a historical precedent we could look to Marcel Duchamp who, in the early years of the century, offered a series of mass-produced artefacts—a bicycle wheel mounted on a stool, a urinal, a snow shovel, and oth-

ers—as "ready-made" works of art. These defied the idea that the artist's touch, as the sign of a unique expressive act, was essential to art. They also demonstrated that it is the context in which we encounter things that largely determines how we behave towards them. If we come across something in an art gallery, whatever it is, we are predisposed to treat it as if it were art. By extension, to talk about the meaning of the work is to speak of what arises out of this encounter and not to refer to something that lives in the work waiting to be unlocked and released. Contrary to conventional wisdom, this is not merely the justification that the charlatan seeks in order to pass off just anything as art, but an opportunity to reflect upon the particular qualities of one's experience here, now.

A good illustration of this is given by Gary Hill's *Tall Ships.* As the viewer walks down a broad, darkened corridor, other figures appear to close in from left and right. Whenever the spectator pauses to take a closer look, they too stop and stare back, making one feel extremely self-conscious, before turning and walking away. The figures are video projections triggered by the presence of the spectator: in other words, there is only something there to look at because you are looking.

However varied installations are, the thing they have in common is the fact that their meanings depend upon a relationship between the objects and images of which they are constituted and the space that contains them. This space is also the space inhabited by the spectator, and as such it is an environment subject to the vagaries and contingencies of daily existence. Things occur in our lives over which we exercise little or no control. Chance plays a large part in what happens to us, and the same is true to a greater or lesser extent in installation. Even something as simple as stipulating that a work must be viewed in natural light, as the Welsh artist Bethan Huws does with her painstakingly prepared but apparently empty interiors, is sufficient to place one's endeavours in the hands of fate. The gallery environment is not stable, but prone to change according to the season, the time of day and the amount of cloud cover. One is not exactly seeing a different room when the sun comes out or goes in, but one is expe-riencing an environment whose full potential cannot be revealed in one instant. ▶

Béatrice Hatala © Centre Georges Pompidou, Paris, ADAGP 1996

Plight **(1985) by German artist Joseph Beuys. "The silent piano with its closed lid emphasizes a synaesthetic equivalence between the stifling of sound and the containment of heat in a room lined with thick rolls of felt."**

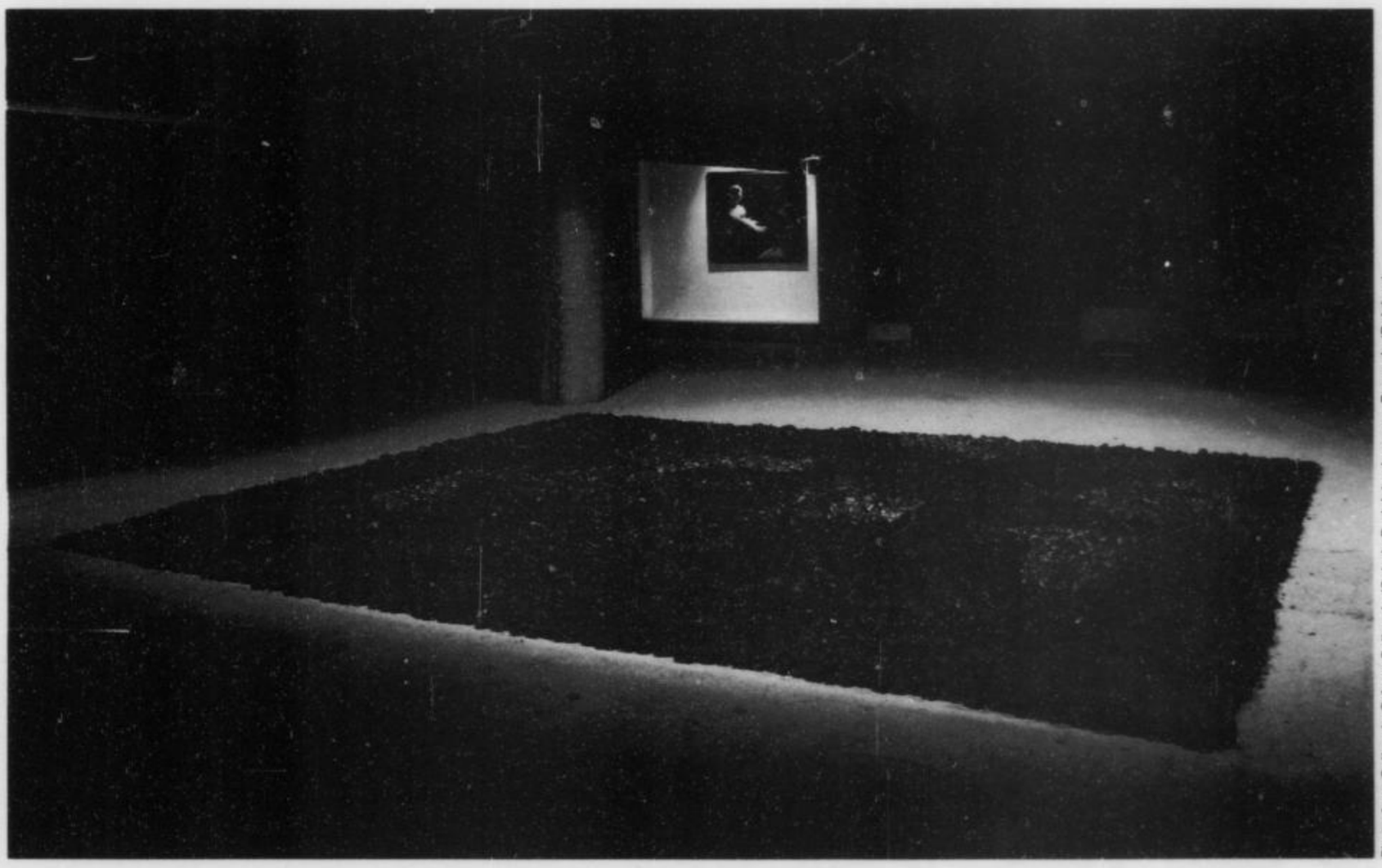


Photo Anya Gallaccio © Anya Gallaccio/Galerie Rodolphe Janssen, Brussels (Belgium)

Red on Green **(1992) by Anya Gallaccio. A carpet of 10,000 red roses in an area measuring six metres by four.**

© Wolfgang Laib, Hochdorf, Germany

Above left, German artist Wolfgang Laib collects dandelion pollen as the first step towards creating a work of art. Above right, Laib works on *Sifting Hazelnut Pollen* (1986) at the CAPC-Museum of Modern Art in Bordeaux (France).

▶ Another contrasting example of the way in which chance acts within the structure set up by the artist to make the work could be seen in Zurich's Shedhalle in the late 1980s when Christian Marclay carpeted the floor with blank-grooved records. Visitors could only "see" the installation by walking on the discs, an eventuality which inevitably led to their becoming scuffed and scratched. The very act of viewing leaves its trace.

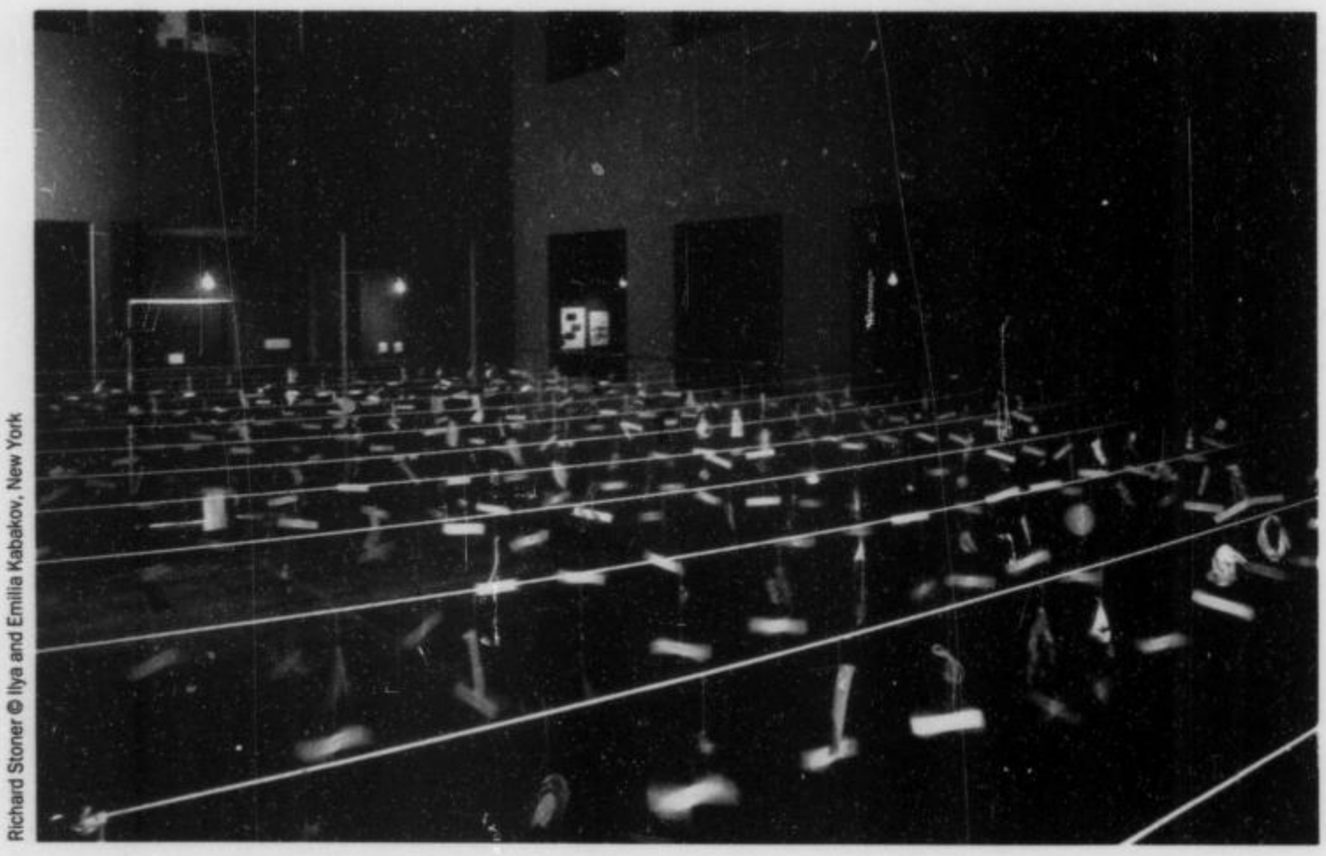
Perishable materials

Installations unfold in time, their significance develops out of the spectator's being with and in them. It is as much in this—the importance of duration—that their unfixable, ephemeral quality lies as in the fact that they may physically change or degrade. Of course, some do change. Anya Gallacio's use of perishable materials such as flowers, fruit, chocolate or ice, means not only that her work will change from day to day, but also that she can never be certain how those changes will affect the way the work looks. Flowers fade, dry out and shrivel, ice melts, oranges rot. Painting the gallery walls with chocolate, as she first did in Vienna in 1993, created an ambience that could be smelled as well as seen: sweet-smelling chocolate box art for a world that prefers as far as possible to avoid confronting unpleasantness. (Those who were not too squeamish could lick and taste the surfaces too.)

One can also see this mixing together of input from different senses at work in the German artist Joseph Beuys's *Plight*, now part of the collection at the Pompidou Centre in Paris. The work comprises a blackboard and a thermometer lying on top of a grand piano in a room entirely lined with thick rolls of felt. It is impossible to consider the various references suggested by this work without taking account of the full range of its sensory impact. The cosy, insulating warmth of the felt quickly becomes suffocating, a point made both by the presence of the thermometer and the closed lid of the piano. The silence of the instrument emphasizes a synaesthetic equivalence between the stifling of sound and the containment of heat, just as the work's English title indicates the somewhat contradictory notions of a pledge and a predicament. With installation, then, the experience of art is inflected with sensorily rich, tactile elements. It is still visual art, but the eye that apprehends is unequivocally and inescapably housed in a body.

Duchamp explained his works as being things that interested or amused him, and it is this quality of being interested in or fascinated by things rather than struck or absorbed by their beauty that characterizes installation. Many installations are, of course, beautiful, but the manner in which they are viewed is akin to the way in which we watch television, go for a drive, or fill a supermarket trolley. Our involvement in these activities is distracted in the full sense implied by the critic Walter

***We are leaving here forever* (1991) by Russian artist Ilya Kabakov represents a school that its students, teachers and administrative staff had to leave without warning and without hope of return.**



Richard Stoner © Ilya and Emilia Kabakov, New York

© AKG Photo, Paris. VG Bild-Kunst, Bonn. ADAGP, Paris, 1996

Germania **(1993) by German artist Hans Haacke is a work containing allusions to 20th-century German history.**

Benjamin, a sense that includes the polarities of being fully attentive and thoroughly diverted, as well as everything in between. This is a far cry from the ideal, detached position of the contemplative, dispassionate viewer of the more traditional art forms.

Awkward questions

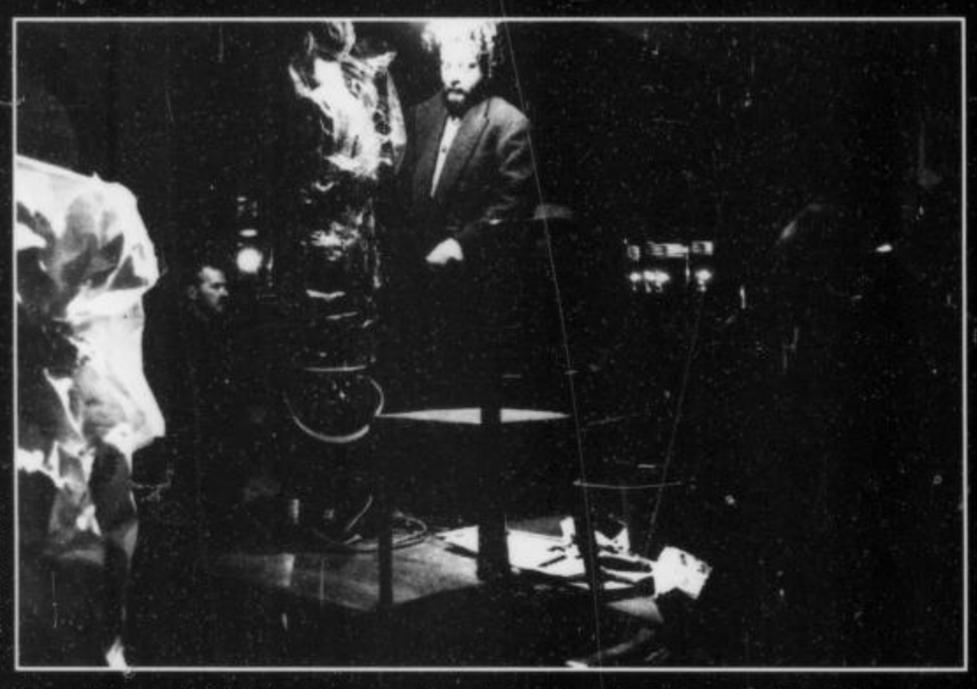
Beuys's ambiguity and Marclay's chance appear in other situations as uncertainty. The kind of reflection we are triggered into by installation can as well be broadly social and political as poetic or spiritual. At the Venice Biennale of 1993, the U.S.-based German artist Hans Haacke broke up the stone floor of the German pavilion. A photograph of Hitler making a pre-war visit to the Biennale was mounted at the door while on the gallery's back wall the word "Germania" was written up in a Fascist typeface. Picking one's way across the fractured, loose and uneven floor was a precarious venture, appropriately symbolic of the difficulties inherent in the country's own task of economic and social integration after reunification.

In a comparable vein, the Russian Ilya Kabakov has, since the break-up of the Soviet Union, made a series of profoundly affecting environments that pose awkward questions about the transition to a new model of social organization. For the 1991 Carnegie International he created an entire "school" complete with pupils' work and meticulously kept attendance and academic records. The pupils and staff had been told they had to abandon these fruits of their earlier endeavours and move to another establishment. There was, though, no information on exactly where they were to go or what to expect when they arrived. Why, Kabakov asks, need so much of our former lives be jettisoned? It has been and remains of value in making us what we are and without it our sense of self-worth and our very identity as people is profoundly undermined. And here we recognize that what, in installation, might strike us as transient, contingent, diffuse or unresolved is itself expressive of the character and qualities of contemporary life. ■

Eventful happenings

© Horace-Jean-Jacques Lebel. Paris

Théâtre Total (Total Theatre) by the French artist Ben was put on at the Théâtre de la Chimère during the Third Festival of Free Expression, Paris, 1965. Seated from left to right: Daniel Pommereulle, Ben, Eric Dietman, Jean-Jacques Lebel and Noël Arnaud.



© Schunck-Kender

Bon Marché (1963), a happening staged by American artist Allan Kaprow for the Théâtre des Nations at the Récamier Theatre and the Bon Marché department store in Paris (France).

© Jean-Jacques Lebel Archives. Paris

L'enterrement de la Chose de Tinguely (The Burial of Tinguely's Thing) in a Venetian canal on 14 July 1960, a happening staged by French artist Jean-Jacques Lebel. The Thing in question was a work by Jean Tinguely that the artist no longer wanted. Among the participants were Harold Acton, Peggy Guggenheim, Frank Amey and Jean-Jacques Lebel. This was the first European happening.

Ever since the beginning of the century artists have been demanding an active role in society and moving towards a more direct and physical relationship with the public. In this context the happening—the term was first used by the American artist Allan Kaprow—is a logical step in a search for communication between "art and life". In the early days, in the United States in the 1950s, happenings were spontaneous events among friends, staged with very limited means in all kinds of places (in apartments or garages, or on the street) and never reproduced, for they are by definition, according to Allan Kaprow, untransposable in space and unreproducible in time.

This art closely linked to life and the present is direct, transient and gratuitous. ■

Claude Gintz,
Groupes, mouvements, tendances de l'art contemporain depuis 1945. Editions de l'Ecole Nationale Supérieure des Beaux-Arts, Paris, 1989)

A happening is not an unchanging ceremony; it is more a state of mind, clairvoyance, a poem onto which anyone can engraft movement or paralysis, an expressed or repressed impulse, a sense of celebration or despair. ■

Jean-Jacques Lebel,
Le happening, Denoël, Paris, 1966

APOCALYPSE NOW

A self-destroying Tinguely machine

by Michel Conil Lacoste

***Homage to New York*, by the Swiss artist Jean Tinguely (1925-1991), noted for his machine-like kinetic sculptures, was presented at the Museum of Modern Art, New York, on 17 March 1960.**

The event consisted of the self-destruction, in a hellish noise punctuated by detonations, of an enormous scrap metal construction into which as usual a number of miscellaneous objects had been incorporated: bicycle wheels, pram wheels, a coin-throwing contraption made by Robert Rauschenberg, wireless sets, shopping trolleys, a piano. The sense of smell was also involved, as in *Métamatic 17* the year before: as if to satisfy all the senses, the commotion was completed by an emission of malodorous fumes. The stage-by-stage eruption was punctuated by bangs, crashes, smoke, fiery explosions and mechanical breakdowns, which took Tinguely himself by surprise, and eventually the firemen were called in. After half an hour, the whole thing—or what was left of it—was destroyed by remote control. The museum, the curators and the small group of assistants escaped unharmed from this auto da fé of metal, whose disorganizer confessed later that there had been moments when he had "pressed on regardless".

What was the point of this suicidal fury? The "sculptor's" answer to this question is worth quoting: "*Homage to New York* was a simulacrum of catastrophe. As I saw it, the apocalypse was to be a plastic event. I wanted to create the end of civilization in plastic terms. It was 'an ironical suicide', to use Duchamp's expression. Everything went up in flames, as at the end of a civilization. In reality, we are at the beginning of a civilization, at the beginning of the era of automatization. But we are not like the Egyptians who were convinced that the world they had invented would continue to exist. We no longer believe in eternity. We are like any human being who grows old and thinks he is going to die. All the ancient civilizations believed in finality, but for us finality is movement. Finality is transformation." (*Art Press*) ■

Michel Conil Lacoste, *Tinguely, L'énergétique de l'insolence*.
© Editions de La Différence, Paris, 1989

FROM IMAGE TO ENVIRONMENT

BY FLORIAN RÖTZER

Virtual reality is bringing a three-dimensional world to our fingertips

© Jeffrey Shaw, Centre of Media Art and Technology (ZKM), Karlsruhe (Germany)

Christian Zachariasen © Sygma, Paris

Virtual reality is computer technology enabling a person to "live" interactively in a world of computer-generated images. Wearing a head-mounted display and a data glove, this man can "touch" the table which is simultaneously being back-projected onto a giant screen.

In the galaxy of three-dimensional virtual images into which we have entered, paintings and the handful of sculptures still produced using traditional methods have become a marginal phenomenon. Art produced using simulation techniques is moving towards the conquest of a three-dimensional world of space and objects which we can enter and where we can move about freely.

Art is breaking away from the straitjacket of convention and quitting the museum. Reality is no longer a matter of appearance but is becoming increasingly artificial and staged.

The replacement of traditional paintings and sculptures by ready-made objects is a reaction to the impact of photography. The introduction of raw reality into art is a response to the opportunity which the photographic image offers of dissociating the representation of an object from its physical presence. The microphone and recording technology have brought the same phenomenon to music, where a composer like John Cage introduces into his scores unusual or simple sounds which are the musical equivalent of ready-mades.

Artists are proposing a new relationship with reality. Today, faced with the advent of virtual reality, we find ourselves cherishing the tangible. We are starting to attach an ethical value to the reality with which we come into violent contact at the same time as it eludes us. Now that we can conjure up all manner of images on our magic screens and reconstitute all kinds of things in virtual space, we are rediscovering a taste for risk in a world where images are analysed to death. Many people regard the computer as a machine that disembodies, but in fact the opposite is the case. The whole body becomes a command post that is drawn into cyberspace and hooked up to a multitude of sensorial and tracking systems.

A gateway to another world

The traditional warnings against the dangers of confusing image and reality are no longer

relevant. We have ceased to believe in the power of images; they have become too lightweight and insubstantial. They do not live up to our expectations. Even when they excite or move us, we act like an onlooker during a storm who impassively watches a shipwreck from the shore.

When images began to move, the first audience of the Lumière brothers' short film *L'Arrivée d'un train en gare de La Ciotat* (1895) were apparently terrified that the locomotive drawing into the station would come out of the screen into the cinema. Today we no longer jump out of our seats when we see such images, but many people wish we did. Virtual reality has created a desire to use simulation techniques to transcend simulation and achieve the mental state of the man who became so involved in a play that he was ready to leap onstage to rescue the hero. Today we use a joystick or a mouse to create on our computer screens the creatures and images of our choice, but the time will come when monsters and fighter-bombers in electronic games will be capable of transporting our virtual being into their virtual universe.

We no longer want to look through windows. We want to step through doors into other worlds and come and go between them. We want reality, and so we ask for images that not only act on us but can react to our interventions, in some cases unpredictably. Illusion and utopia are becoming less alluring, while reality is becoming more attractive, even as an unsophisticated form of entertainment. We want to get closer to reality and even touch it.

Interactive art

In the words "telephone", "television", "telecommunication" and "teleconference" the prefix "tele" not only designates the juxtaposition in the same virtual space of two distant events, it also designates the equipment and technologies that seek to overcome this distance and create proximity. Teletechnologies open doors as well as windows. Soon channel-hopping will no longer offer us a simple choice in the quest for thrills, fascinating scenes and out-of-the-way information; it will give us access to worlds that will remove us body and soul from the here and now, as if from a prison.

Reality is not a visual image, nor does it only involve one or two of our senses, calling on the imagination to do the rest. It involves all forms of sensations, emotions and actions. With so-called virtual reality, which offers us not images but sensory environments enabling us to explore three-dimensional space, the transition from contemplation of the photographic image to entry into the world of that image has become technically feasible.

This is what is involved in the creation of new interactive works of art which would leave the public with considerable freedom. Visitors to cyberspace can travel as they wish in this virtual world, since they are no longer perceiving an image transmitted by the single eye of the camera lens but feeling impressions comparable to those that we receive in our usual environment. This multiplicity of sensory perspectives opens a whole network of possible interactions that escape linear perspective. One of the attractions of this virtual world is that those who have access to it can meet in it other "explorers". Thus we have a new, theoretically open and extremely malleable environment. What should we do or want to do and experience in it?

Artists face an exciting challenge as they seek to extract dramatic effects from these new possibilities. The notion of the finished work has given way to that of performance by those at the receiving end, who use the work of art as an instrument whose possibilities they can exploit. ■

Opposite page, *The Legible City* (Karlsruhe version, 1991), an interactive installation by Australian artist Jeffrey Shaw in assocation with Dirk Groeneveld and Gideon May. Sitting on a stationary bicycle, visitors "ride" through a computer-simulation of Karlsruhe streets where the buildings are replaced by giant letters. These compose a text, written by Dirk Groeneveld, that the cyclist deciphers while riding. *The Legible City* exists in two other versions: Manhattan (1989) and Amsterdam (1990).

Wearing a special outfit and a head-set, this man is on a virtual trip in the middle of a real street.

Christian Zachariasen © Sygma, Paris

commentary

Higher education and new technologies

Federico Mayor

UNESCO/Gil Jacques, Montréal

New information and communication technologies, especially the Internet, are offering researchers, educators, artists and administrators all over the world an opportunity to form the most cultivated, specialized, versatile and active intellectual community that the world has ever known—a kind of global university.

The emergence of these technologies has revolutionized our ways of thinking and living in recent years and opened up heady prospects for creating worldwide links between universities, institutes of higher education and research, libraries, laboratories and hospitals, disseminating knowledge, promoting personalized teaching, education tailored to the needs of individuals and groups, the exchange of ideas and data and the implementation of collective projects.

It soon became clear that among the many fields where the new technologies may be applied—especially the high-capacity networks known as information superhighways that can carry data, sound and images—higher education, research and the promotion and dissemination of knowledge are those with the richest potential.

But we should not let our hopes run away with us. In the wealthy nations privatization and deregulation are producing mixed and sometimes even disastrous results in human and ethical terms, notwithstanding some undeniable advantages in terms of freedom of initiative and job creation. In the poorer countries they usually lead to highly aggressive and dehumanized market competition.

Looking no further than the production, exchange and dissemination of knowledge, we can see that the technology explosion is increasing the enormous disparities between North and South. Within the countries of the North, it is widening the gap between the insiders (engineers, intellectuals and the cultured, well-off classes) and the outsiders who do not have the means to buy access to telecommunications.

The poor countries are under no illusions. They know that the global village and the electronic village are not the same thing. Is new information technology really the tool for development it is claimed to be? The cyberspace eldorado may be

creating as many dangerous illusions as fruitful achievements. And what about the cost? Infrastructure, hardware, software and training costs are already exorbitant for Europe, as it tries to catch up with the American lead. They are crippling for the less-well-off countries, and *a fortiori* for the developing world, whose aspirations to modernity are already undermined by the struggle for survival. If we want the poor countries to have a minimum of new information technology, they will have to be helped.

Cyberspace has no frontiers, limits or rules. Theoretically it belongs to everyone. A supremely efficient vector of communication and a place where freedom of thought may be exercised, it welcomes all who use it. But it is only accessible to those who have the requisite electricity, computers, telephone hookups and know-how. This paradox recalls the ambivalence of the word "sharing", which denotes both conjunction, as in the breaking and distribution of bread, and division, as in "time-sharing". A whole must be divided before the parts can be distributed.

Sharing, dialogue, exchange and interactivity are extremely ambiguous words. Often enough a person is only interactive with the screen, or at best with data placed at his or her disposal by the provider or, on the Internet, with a peer group of researchers and specialists. Where is the relational interactivity, the give-and-take that encourages social cohesion and creates human warmth? The university has always been a place where people of flesh and blood can meet and live the life of the mind and share each other's company. Where can students of the global university of electronic knowledge get together for convivial talk? The new technologies have created a new kind of communication that tends to promote dialogue between person and machine and threatens to supersede human communication.

The paradox of cyberspace

One consequence of the rise of the audiovisual communications media is the passivity of human behaviour in front of the screen. The citizen of the twenty-first century is a televiewer rather than a "teleactor", and is usually regarded as a consumer—of images, information, entertainment and knowledge. Only students who have learned to master interactive machines and processes since childhood and know how to extract from the electronic media exactly what they need for their own growth can resist the powerful fascination of multimedia. For those who are less familiar with the technology, the discovery of the medium takes precedence over the message. Another paradox of the new situation is that content is the poor relation in a revolution based on hardware, technology and processes.

One reason for drawing attention to the dangers associated with these changes is to improve our capacity to cope with them. We must welcome and exploit the possibilities opened up by the new information technology, especially in view of current trends in higher education: increasing diversification of the student population and student demand (in terms of age, expectations and training programmes), financial difficulties in many cases due to cuts in government expenditure on higher education and the need to make training courses more flexible in order to follow market requirements.

We must keep pace with change and, if possible, keep ahead of it. In order to present a synthesis of the main trends in higher education and set forth guidelines for its future policies in this field, UNESCO recently published a policy paper entitled *Change and Development in Higher Education*. It is to be expected that the new information technologies will broaden access to higher education in all its diversity, and that the role of open universities and distance-education systems will continue to expand.

Learning without frontiers

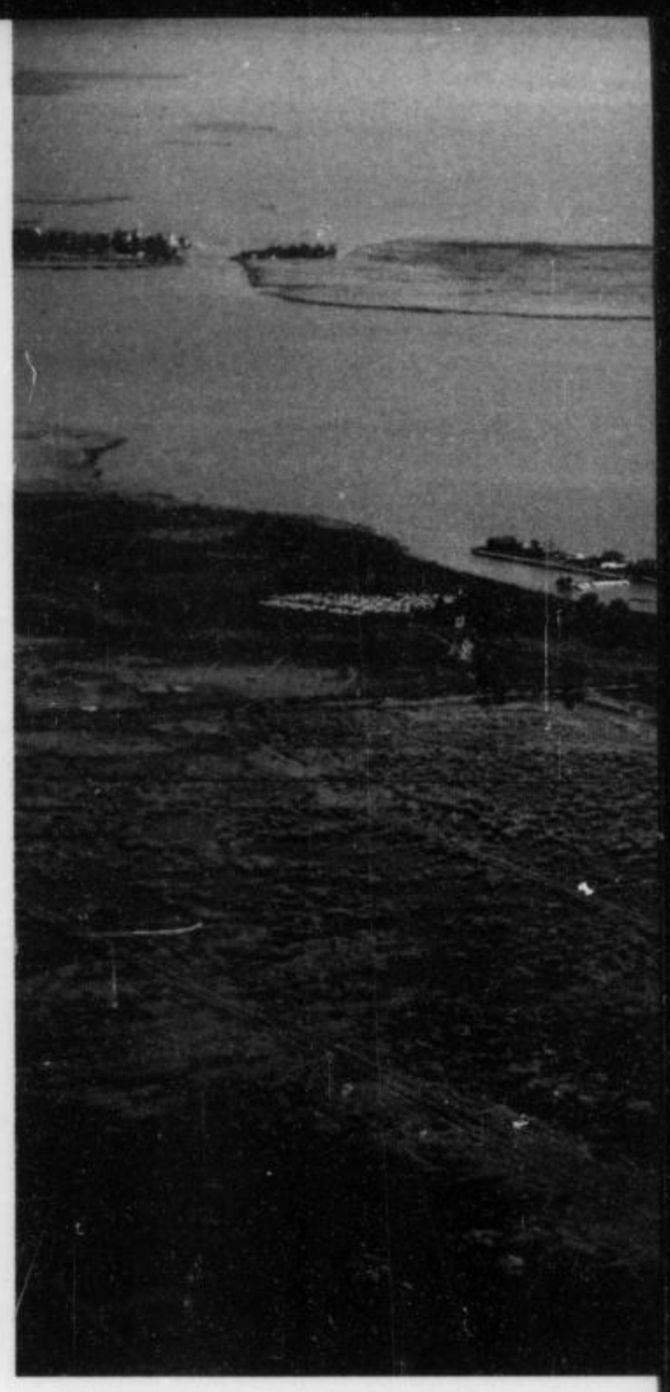
Steps must be taken to use the mobility, flexibility, leanness and speed of the new information technologies to bring about real sharing of knowledge. Actions speak louder than words: UNESCO did not wait until all the promise of these technologies was fulfilled before launching its "Learning without Frontiers" programme. Its Member States decided that in 1996-97 special attention would be paid to the use of technology in education. In higher education, the UNITWIN/UNESCO Chairs Programme is continuing to promote solidarity and co-operation between universities. An effort is being made to support university chairs and networks using new technology for education in general and distance education in particular. To promote diversification in ways and means of transmitting knowledge, the number of distance-education centres and open universities must be increased.

The poor countries must be helped to acquire new technologies and equipment, to train their people and enter existing networks, in short to modernize along with the others. Is a global information society really conceivable in a world where the overwhelming majority of citizens would be starved of training and information? In this massive effort of active solidarity, we must also carefully weigh up the power factors associated with the new information technology and make sure that "aid" does not lead to neo-colonialism. If we are not careful, aid donors will try to provide training tailored to their own needs, to advise setting up networks corresponding to demands they have defined for their own situation, and to back up training with programmes that they regard as relevant (and/or profitable?) for themselves. Each country should define its own needs, make its own requests, set up its own structures and constitute the regional network it desires to match its own aspirations.

Solidarity, co-operation and aid: nothing is more demanding than real generosity, which puts recipients first and seeks to give them the means to choose without influencing their choice. The information revolution is too rich in educational and human potential to be left to market forces or those who use market forces for their own exclusive profit. Perhaps the greatest challenge of the twenty-first century will be to ally progress with fairness. ■

Lake Fertö: shallow waters steeped in wildlife

by France Bequette



From each side of the grassy causeway dominating the vast expanse of water a gaggle of wading birds—a white heron, several grey herons, two purple herons—slowly took off, their long legs dangling beneath their bodies. Ahead, the horizon was blocked by a thick curtain of windswept reeds. A boat was drawn up on a tiny beach beside a canal. Surprisingly, it had a petrol engine and belonged to a fisherman. Surprisingly, because we were on the shore of Lake Fertö, in Hungary, a UNESCO biosphere reserve which is also a National Park where fishing and all motorboats except those with electric engines are banned. But this particular fisherman was a very old man who only fished in the summer and used mercifully inefficient traditional methods. He would die if suddenly ordered to give up his hobby.

The lake was concealed by the reeds. To get a good view of it we had to clamber up a 16-metre-high watchtower, a remnant of the iron curtain that was dismantled in 1990. This grim frontier between the communist world and the West, which claimed the lives of thousands of victims, here consisted of two electric fences enclosing a tract of land from 3 to 5 km wide. But as Hungarian forestry expert Attila Fersch told me, "This no-man's-land was very good for wildlife, which flourished." Nowadays projects for airports, golf courses and leisure centres abound—and are not always compatible with nature conservation. The lake is a major attraction for holiday-makers.

© France Bequette, Paris

This watchtower, a vestige of the iron curtain, is now used for bird-watching.

An ornithologist's paradise

It is an amazing lake. It has two nationalities. The northern four-fifths (the Neusiedler See) are Austrian, the southern fifth (Fertö To) Hungarian. It is 35 km long and from 7 to 15 km wide with an average depth of 60 cm. Nowhere deeper than 1.80 m, it is fed only by two streams and rainwater. The water has a high mineral salt content and is opalescent, except at the edges where it is dark brown because of decomposing aquatic plants. Lake Fertö was formed at the end of the ice age. The Romans called it *Lacus peiso*, and in the first century A.D. Pliny the Elder already noted that it periodically dried up—an occurrence which happened most recently in 1865. The surrounding landscape is a blend of cleared forest, pastureland and a network of drainage canals some 250 kilometres long. The canals are used to flood the land when necessary and to provide access to the lake. Without them, at least on the Hungarian side, it would be impossible to get through the reeds, which grow in a belt up to 5 or 6 kilometres wide.

The Park was declared a Ramsar Convention[1] zone in 1989. Its reeds, muddy ponds and open water are a paradise for birds; 260 species have been recorded. Large numbers of egrets, herons, geese and grebe nest there, and it is a stopping off point for thousands of migrating geese, as well as storks and peregrine falcons. Thirty-six species of fish live in the lake. Frogs, toads, reptiles and insects abound. There are 1,513 recorded species of plants, some of which grow only on alkaline soil, like the dwarf aster (*Aster tripolium*), which covers the ground with a mauve carpet.

The Park has five functions: nature conservation, land management, research, environmental education and ecotourism. However, its managers are having a hard time coping with funding problems. As a result of cuts in public expenditure researchers can no longer count on state funding and have had to look for other sources. All the same, the Ministry of Agriculture is providing the reserve with financial aid in order to save three species of domestic animal from extinction: the water buffalo, the Hungarian grey cow—whose number has risen from 282 in 1960 to 2,500 today—and the Racka sheep. To tend the mead-

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A few kilometres away, the Austrians have also recently built a reception centre on the shore with a tall observation tower. Here the biosphere reserve is known as the Neusiedler See-Seewinkel. In contrast to what we saw on our visit to the reserve on the Arizona (U.S.A.)-Mexican border (see the *UNESCO Courier*, September 1996), there is hardly any sign of a frontier between the two countries that share the lake.

Joint management

Hungarian and Austrian representatives on the management committee meet every month and work together. Aloys Lang, who is responsible for communications, explained that the problems are different. "All the land here is privately owned," he said. "We have to rent it from 1,200 owners after assessing how much they might earn from farming. It costs us 28 million schillings a year."

The Austrian side of the biosphere reserve consists of three zones, two along the Neusiedler See and the third in Lange Lacke, a swampy ▶

ows the reserve employs men from neighbouring villages to scythe the grass, which is then closely cropped by cattle. Short grass is essential for the survival of small mammals like the suslik (*Citellus citellus*), a ground squirrel, without which the extremely rare Saker falcon (*Falco cherrug*) would have disappeared. This is a good example of a conservation chain at work. Permission to harvest the reeds (*Phragmites australis*) for roofing thatch is granted to private companies from December to February. The reeds attract birds, some of which prefer the young shoots, others the older plants.

Surely poaching must be a problem in this natural aviary? Apparently not. "Hunting is not a tradition here," Attila told us. "We've got only two rangers for a patchwork of protected areas: a core zone of 3,300 hectares, a buffer zone with the same area and a 5,943-hectare transitional zone."

Lake Fertö straddles the border between Hungary and Austria, where it is called the Neusiedler See. Its logo (above right) of two red geese facing a green goose on a white background symbolizes the two countries' flags.

The reception centre for visitors and researchers on the Fertö reserve is an extraordinarily beautiful thatched building of wood and concrete with residential and study facilities. Its design, by two Hungarian architects, is inspired by the feather of the great egret viewed through a microscope. Photos of the reserve's plant and animal life are displayed in galleries. Schools and groups of teachers come to the centre for training courses.

© France Bequette, Paris

Rare ferns in the swamps of Lake Fertö.

Winfried Wisniewski © Jacana, Paris

The Saker (*Falco cherrug*) is an extremely rare falcon.

© István Antli, Fertö (Hungary)

The great egret or white heron (*Egretta alba*), left, is one of Lake Fertö's many visitors.

J.-L. Le Moigne © Bios, Paris

The suslik (*Citellus citellus*), right, is a small herbivorous ground squirrel.

area to the south-west covering a total of 7,600 hectares. There is no industry around the lake, but farming and grape-growing both prosper. In summer the lakeside villages are visited by thousands of holiday-makers who love fishing and (non-motorized!) aquatic sports. It is easier to reach the lake on the Austrian side because there are not so many reeds, and the water is cleaner because sewage pipes have been widely installed. Because the surrounding land is flat, no pesticide run-off reaches the lake. There are no rangers. Guides accompany visitors, who are only admitted to the Park on weekdays for lengthy hikes on asphalted roads built for that purpose. People in the vicinity receive a quarterly newsletter from Aloys Lang entitled *Geshnatter* ("Cackle"), of which 6,000 copies are printed. It is a mine of information on nature and local life.

On one of the roads we came upon a strange sight. A man was sitting in his car pointing a shotgun skywards. "Here hunting is still legal until 1999," Aloys Lang explained, "when a contract made prior to the creation of the reserve expires, but only for local people with hunting licences." When he heard this story, Attila Fresch burst out laughing, "The geese aren't crazy. They know they've got nothing to worry about on the Hungarian side!" A single logo unites the two park reserves: two red geese facing a green goose on a white background symbolize the Austrian and Hungarian flags and a shared determination to preserve the region's wildlife. ■

1 The Ramsar Convention on Wetlands of International Importance especially as Waterfowl Habitat was adopted in 1971.

The dwarf aster (*Aster tripolium*), right, grows only in alkaline soils.

R. Konig © Jacana, Paris

initiatives

REC TO THE RESCUE!

When Bulgaria has problems protecting bears, when the Poles are developing ecotourism, the Czechs want to create a cycle track in Moravia, and the Romanians are trying to encourage public involvement in environmental legislation, where do they all go for help? The answer is the Regional Environmental Center for Central and Eastern Europe (REC). Set up in 1990 by the United States, the European Community and Hungary, the Center initially confined its activities to Hungary, but in 1995 became an international foundation designed to help the people of the new democracies of Eastern Europe participate in environmental decision-making. The countries concerned include Albania, Bulgaria, Croatia, Estonia, Hungary, Latvia, Lithuania, Poland, the Czech Republic, Romania, Slovakia, Slovenia, the former Yugoslav Republic of Macedonia, the Federal Republic of Yugoslavia, and Bosnia and Herzegovina.

REC does not finance large-scale projects, but grants funds collected in the West to a large number of projects put forward by accredited non-governmental organizations. Its programmes encourage experience sharing and the promotion of regional co-operation, e.g. by protecting the Danube, which flows through eight countries. A REC-organized seminar on this subject enabled officials from the Danube countries to meet and work together, i ome cases for the first time.

The Center works with non-governmental organizations engaged in fieldwork, with local authorities, governments, academic institutions, the media and the private sector.

Recently it moved to new premises in a Budapest suburb that contain a library and a sophisticated electronic information exchange system. REC organizes a wide range of training courses open not only to the fifteen beneficiary countries but also to participants from Armenia, Azerbaijan, Belarus, Georgia, Kazakhstan, Moldova, Russia and Ukraine. As well as disseminating information, the courses strengthen East-East co-operation by bringing people together from all over the region. ■

REC, Ady Endre ut. 9-11, 2000 Szentendre, Hungary.
Tel: (36 26) 311 199; Fax: (36 26) 311 294

© István Antli, Fertö (Hungary)

The great egret or white heron (*Egretta alba*), left, is one of Lake Fertö's many visitors.

J.-L. Le Moigne © Bios, Paris

The suslik (*Citellus citellus*), right, is a small herbivorous ground squirrel.

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initiatives

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E. Beracassat © Apparence, Paris

PESTICIDE-FREE RICE

Two Filipino farming couples were recently invited to Thailand to describe their rice-growing techniques, which use no chemical pesticides. They have not treated their crops chemically since one of the couples lost a son to insecticide poisoning. Not only do they harvest 10,000 kilos of rice per hectare, they are able to sell it at an above-average price because it is grown organically. ■

TOMORROW'S CITIES

At the United Nations Conference on Human Settlements (Habitat II), held in Istanbul (Turkey) in June 1996, it was noted that by the year 2000 an estimated 75% of the population of the industrialized nations and 45% of the population of the developing nations will be living in cities. By the year 2025, the figures will have increased to 83% in the North and 61% in the South. By 2025 as many as 80% of the planet's city-dwellers could be living in the developing countries. UNESCO is helping to shape the future of the world's cities via its programmes on the Management of Social Transformations (MOST), Man and the Biosphere (MAB), the International Hydrological Programme (IHP), its World Heritage Towns Network, its programme on Street Children and its programme to mobilize young people for the recycling of urban waste. ■

WORLD BANK JOINS IN LAKE VICTORIA CLEAN-UP

Lake Victoria, Africa's largest freshwater body, is faring badly as overfishing and oxygen depletion are threatening fish stocks and biodiversity. More than 200 indigenous species face extinction, and fisheries, an important economic resource, face potential collapse. Algae, especially the potentially toxic blue-green variety, are spreading rapidly, and the water hyacinth has begun choking important waterways. Water-borne diseases, too, are on the rise. To help fight the Lake's degradation the World Bank has contributed funding to a programme run by the three riparian countries (Kenya, Tanzania, Uganda) to help them to manage fisheries, reduce pollution and improve water quality. ■

NEW PRIMATE SPECIES DISCOVERED IN BRAZIL

Six previously unknown primate species have been scientifically identified in the Brazilian forest since 1990. The most recent is a small white-headed marmoset (*Callithrix sateresi*), the size of a squirrel. The marmosets swing their way through the trees with great agility but unlike other primates do not use their long tails to hang from the branches. The females mate with several males, and the father carries the new-born offspring on his back. ■

A GREEN ISLAND IN THE BALTIC

Bornholm, a 30-km-long Danish island off the Swedish coast, relies heavily on income from tourism based on the island's cleanliness and natural beauty. The island, which has 45,000 inhabitants, adopted a green energy programme in the 1980s, harnessing solar, wind and waste resources. Bottles usually carry a 1 krone deposit, and a high proportion are recovered. Paper is recycled or used as animal bedding. Used batteries are returned to the shops. One hundred families volunteered to try home composting with the result that their waste volume went down by 24%. To discourage ships from dumping oil and oily water at sea, the island places a free cleaning facility at their disposal. Bornholm would like to swap experiences and information with other islands and comparable regions. ■

Contact Jannik Stenberg, County of Bornholm, Ullasvej 23 DK-3700 Ronne, Denmark. Fax: 45 56 95 73 97.

THE HOTTEST YEAR

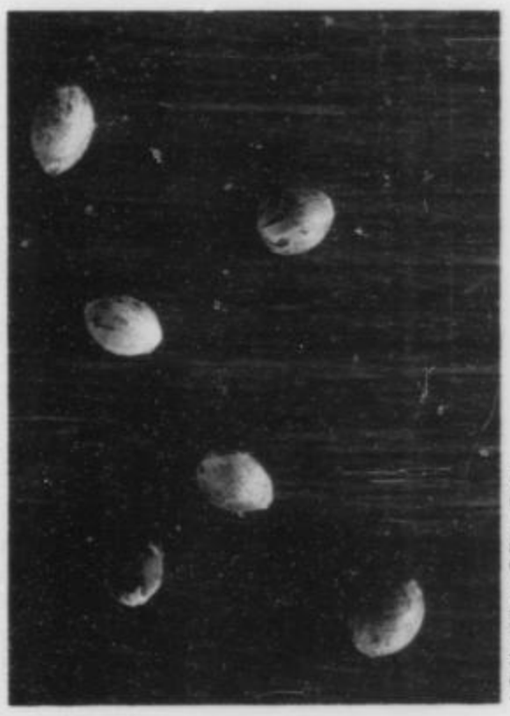
According to the World Meteorological Organization 1995's global mean surface temperature over land and marine areas was the warmest since records began, more than 0.4°C higher than the mean for 1961 to 1990. Certain parts of Siberia in 1995 had mean temperatures more than 3°C higher than their 1961-90 figure, and heat claimed many victims in India and the U.S.A. In 1995 there were also many significant climate anomalies and major weather events such as hurricanes, torrential rains and droughts. After the Antarctic spring of 1995 the surface covered by the ozone hole phenomenon exceeded 20 million km^2 and the event began earlier and lasted longer than in any previous year on record. ■

VERSATILE HEMP

Although Indian hemp (*Cannabis sativa indica*), in the form of a mind-altering drug, often makes the headlines, much less is heard about its cousin (*Cannabis sativa*), once used in sail-, rope- and cloth-making. A French non-governmental organization, *Terre Vivante*, is keen on redeeming this plant whose stalk is used for making cloth, paper, insulation, building materials and animal bedding. Its seed (hempseed) can be converted to oil, food, soap or detergent. Hemp is also environment-friendly, since it needs little fertilizer and no pesticides. Some 6,000 hectares of it are grown in France, but the main producers are China and Hungary. ■

Terre Vivante, BP 20, 38711 Mens, France. Tel: (33) (0) 4 76 34 80 80; Fax: (33) (0) 4 76 34 84 02

Christian Errath © Jacana, Paris



J.-P. Vantighem © Bios, Paris

HERITAGE

Both a UNESCO Biosphere Reserve and a World Heritage site, Côte d'Ivoire's Taï National Park is an area of remarkable biological diversity and home to one of the last representative samples of forest wildlife in West Africa.

Taï National Park

by Nimrod Bena Djangrang

The African landscape reveals itself in all its splendour from the air. As you fly over Taï National Park in southwest Côte d'Ivoire, near the border with Liberia, a palette of many shades of green stretches beneath you, mingling with blueish vapour trails. From the summit of Mount Niénokoué (396 metres), in the south of the Park, there is an equally stunning view of the sombre beauty of the virgin forest and its wheeling flocks of birds.

A more down-to-earth look at the Park tells us that it was given national park status by government decree on 28 August 1972 in an area which had been a "forest and wildlife refuge" originally created by the French administration in 1926. In 1978 the Park was accepted as a biosphere reserve and in 1982 it became a World Heritage site.

Straddling the borders of the departments of Guiglo and Sassandra, the Park comprises some 454,000 hectares of dense evergreen rain forest, to which 96,000 hectares of the N'zo Animal Reserve were added in 1993. It is in a sloping granitic area which flattens out near the coast where the granite gives way to schist. The soil in the north is fragile although protected from erosion by dense vegetation. Further south the soil is far more fertile, benefiting from the influence of the Hana and Meno rivers as well as heavy rainfall (more than 1900 millimetres annually). It is around these rivers that the 230 bird species, and 47 of the 54 species of large mammals known to occur in Guinean rain forest are most in evidence, as well as primates, ungulates and carnivores.

Alain Degre © Jacana, Paris

Cape buffaloes (*Syncerus caffer*).

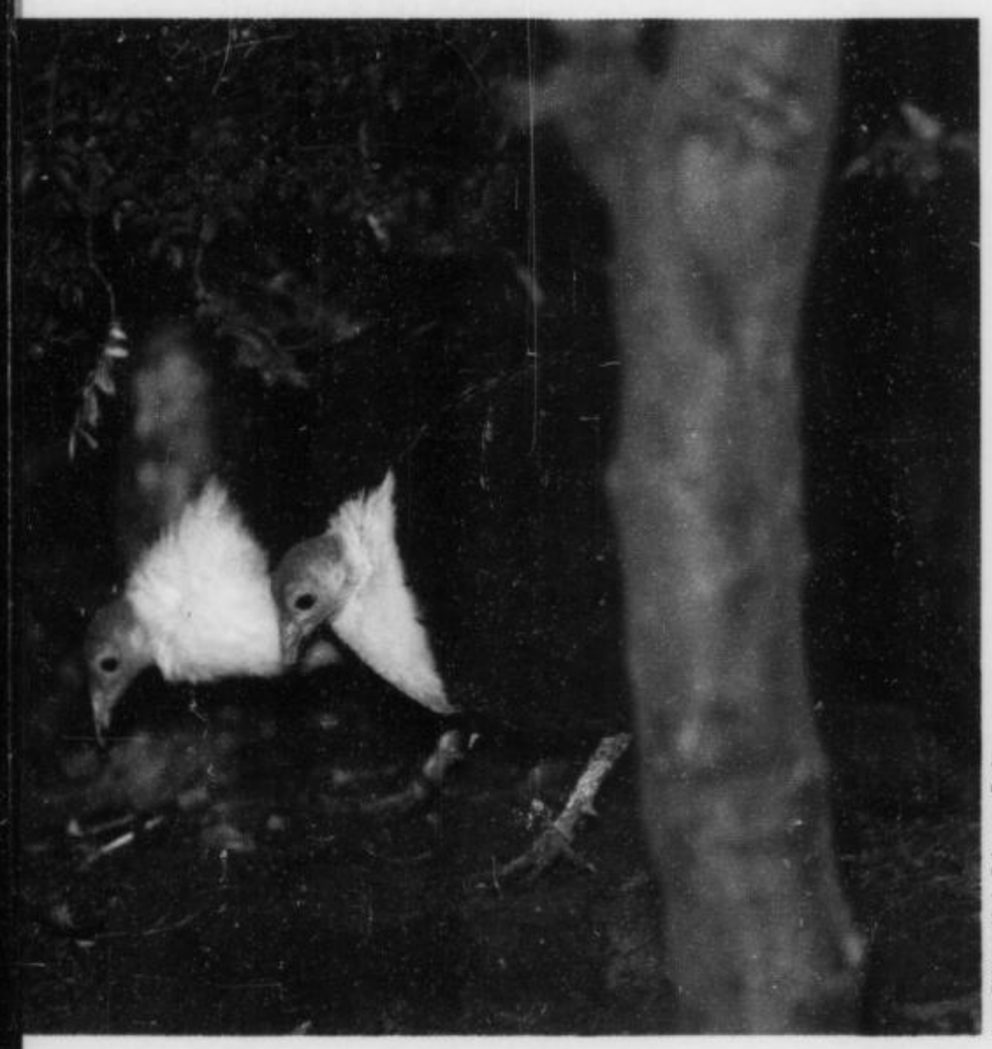
ECOLOGICAL ELEPHANTS

The African elephant (*Loxodonta africana*), of which only about a hun-

Juan A. Fernandez © Incafo, Madrid

One of the many rivers that flow through the forest.

White-chested guinea fowl (*Agelastes meleagridis*).



Jean-Philippe Varin © Jacana, Paris

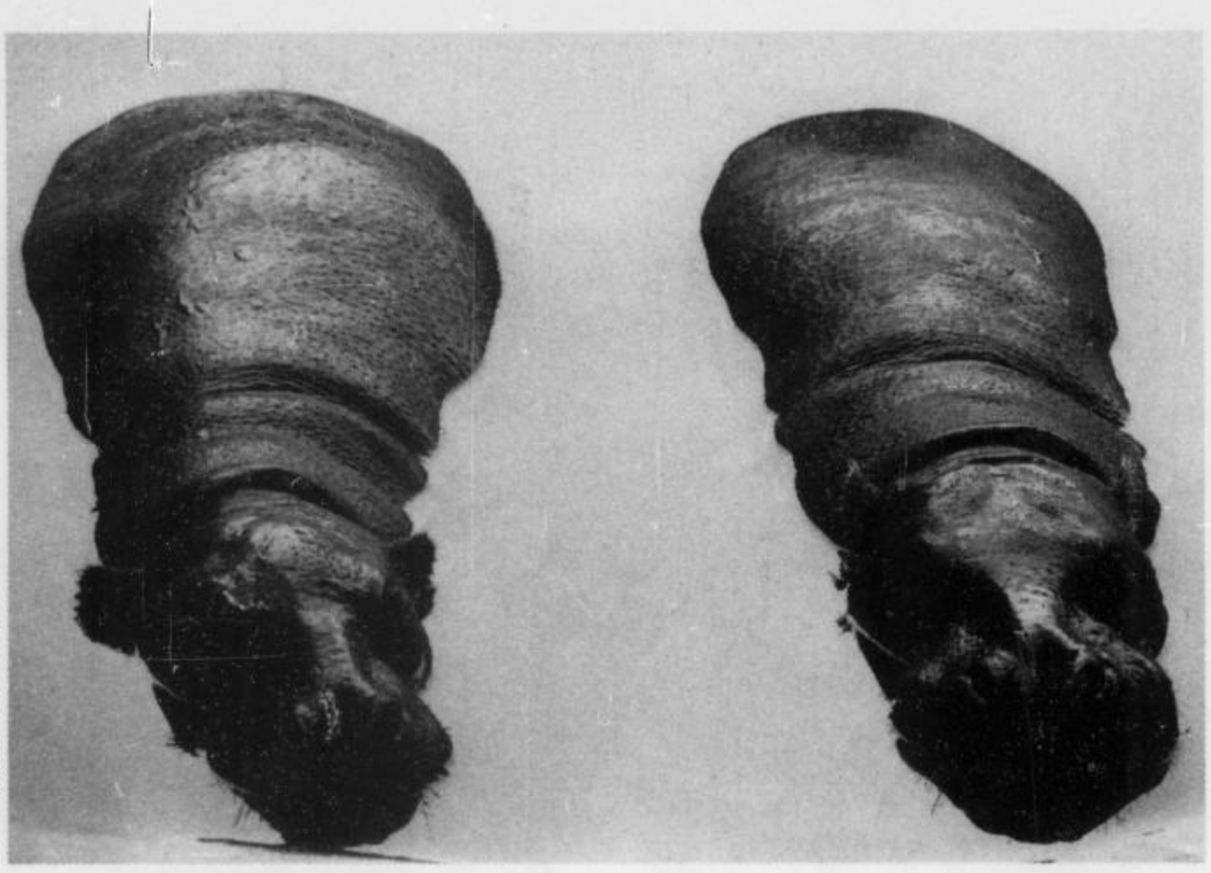
dred specimens were left in 1994 (there were 1,800 in 1979), makes a big contribution to the perpetuation of the ecosystem, as secondary forest grows largely from the dung it leaves in clearings and fallow areas. Seeds that have passed through the elephant's intestines seem to germinate more easily, and in this way it sows species that are unknown in certain regions. Cape buffaloes (*Syncerus caffer*) live in couples or in herds of up to ten. They live in marshland around the Hana and the Meno in the south of the Park and also along long-established trails that run through the secondary forest. But they have a strong preference for dense undergrowth.

Pygmy hippopotamus (*Choeropsis liberiensis*), once found in Nigeria and today occasionally spotted in Sierra Leone, can also be seen in the Park. They live in couples and much prefer conditions on land, where they find food and refuge in case of danger, to an aquatic environment. They venture into open country, usually at dusk. Researchers at a scientific station near the village of Taï have come across them disporting themselves on Mount Niénokoué.

Scientists are particularly interested in the population of chimpanzees (*Pan troglogytes verus*) of which there are from 2,000 to 3,000 specimens in the Park. The chimps use tools to crack nuts, organize hunting and food sharing and practise division of labour according to sex. They are elusive creatures, however, since the presence of humans disturbs them and their sexual cycle. Their reproduction rate gives little grounds to predict a population explosion.

Taï National Park is home to 230 bird species, 28 of which are endemic to the Guinean zone. Eight of them are threatened, including the white-breasted guinea fowl (*Agelastes meleagridis*).

Of the 1,300 higher plant species identified in Southwest Africa, at least 870 are found in the Park: 80 per cent of them are endemic to the Guinea-Congo sector and 10 per cent to the southwestern part of Côte d'Ivoire. The northern part of the humid primary forest consists largely of climbing palms with spiny blistered leaves (*Eremospatha macrocarpa*), and of *Diospyros mannii*, small trees belonging to the family that includes ebony and niangons (*Tarietia utilis*). From the observation trails that run through the Park visitors can see the Y-shaped silhouette of these ▶



Jean-Philippe Varin © Jacana, Paris

Pygmy hippopotamuses (*Choeropsis liberiensis*).

FURTHER READING

Yaya Sangaré, "Le Parc National de Taï, Un maillon essentiel du programme de conservation de la nature", Working Document no. 5 (1995), South-South Co-operation Programme for socio-economic development that respects the environment in the humid tropics, UNESCO, Paris, France.

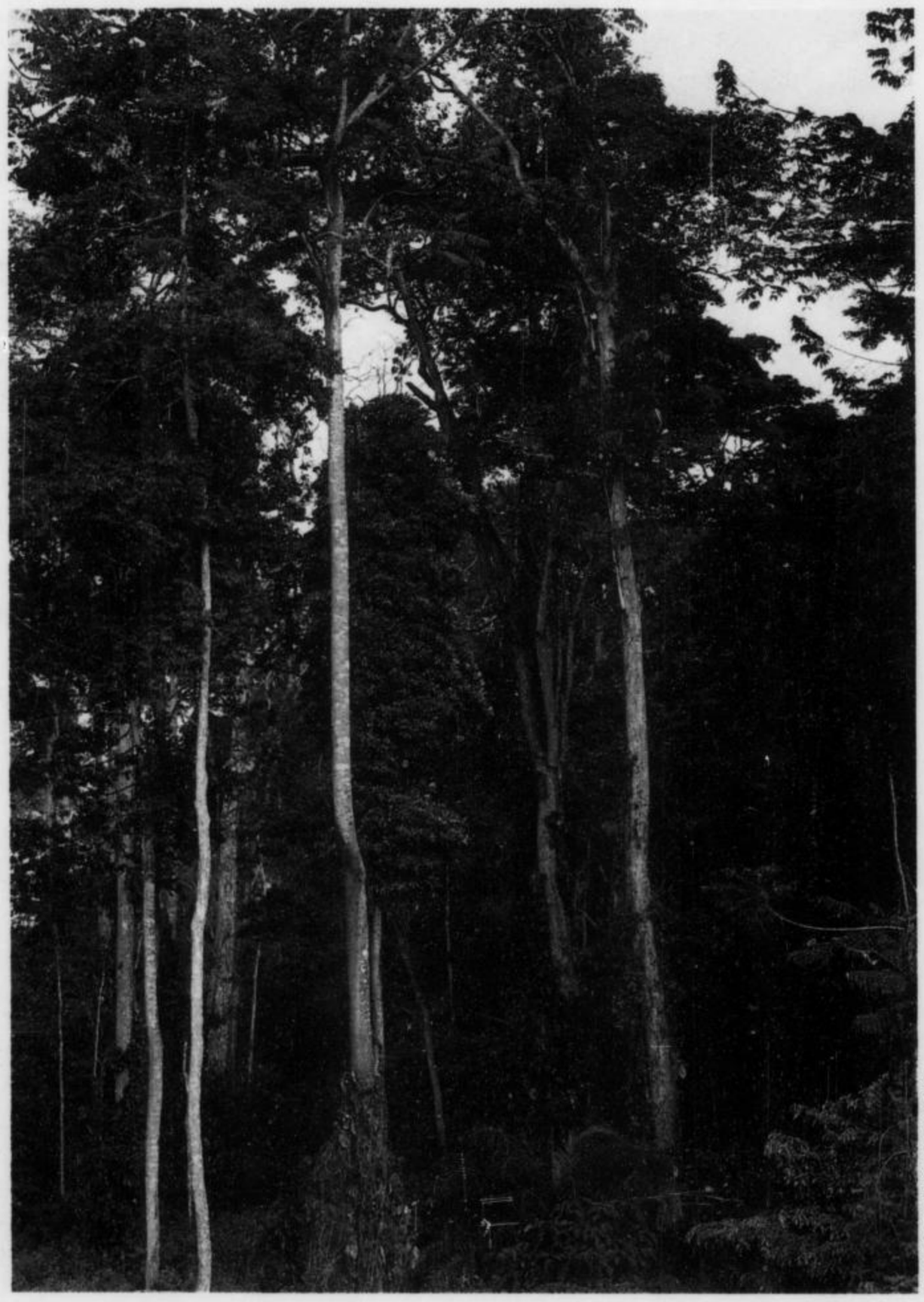
▶ trees whose trunks soar towards the light like a simplified human form joyfully thrusting out a multitude of arms. There is a greater variety of endemic plants in the south of the Park because of its more fertile soil and heavier rainfall. One of the region's rarities is also found there, *Armorphophallus staudtii*, a species that was thought to have disappeared until it was rediscovered in 1977.

Ant-hills built on dead tree trunks are found on the edge of the trails which wind around the virgin forest in the south and lead to the Park's ecological station.

A BARRIER AGAINST CLIMATIC DETERIORATION

Taï National Park faces a number of threats. In addition to those originating in the usual economic activities found in forests, the arrival since 1989 of hundreds of thousands of Liberian refugees fleeing civil war in their country has considerably increased demographic pressure on the environment. Cropland (coffee, cacao, palms, hevea) may expand and make inroads on the reserve's peripheral areas. Poaching and unsupervised panning for gold must also be reckoned with, although development programmes set up in recent years (especially under the auspices of the Dutch Tropenbos Foundation, UNESCO's Man and the Biosphere Programme, and German technical co-operation schemes) have closely involved people living in the Taï forest.

Since 1988, a Park Development Unit, known since 1993 as the Autonomous Project for the conservation of the Park, has been responsible for drawing up and implementing an agreed management policy. Many village committees, co-operative groups and local non-governmental organizations have been set up and are trying to make young people and women more aware of conservation problems. The main purpose of this educational project is to draw attention to the importance of the forest as a means of protection against the deterioration of climatic conditions. ■



Juan A. Fernandez © Incafo, Madrid

Evergreen trees in the tropical forest.

Portrait
Bohdan Khmelnytsky
(1595-1657)

by Iaroslav Isaievych

A Cossack leader whose exploits are celebrated in many epic poems, Bohdan Khmelnytsky was the architect of the first Ukrainian state.

© AKG Photo, Paris

In the first half of the seventeenth century the territory known nowadays as the Ukraine was embroiled in the rebellion of the Cossacks, military settlers who organized communities in the vast steppe area between the territories controlled by the Polish government and those controlled by the Crimean Khanate. The leading figure of this rebellion, Bohdan Khmelnytsky, was to leave a profound and enduring mark on the political landscape of this part of Europe.

Ukrainian lands were the core of the medieval Kiev state known to historians as Kievan Rus', a commercial crossroads between Western Europe, the East and the Byzantine Empire. Under pressure from nomadic invasions and internal rivalries, it split into a dozen or so smaller principalities at the beginning of the thirteenth century. The largest of these principalities, Galicia-Volhynia, came under the domination of the kingdom of Poland after a period of relative independence and resistance to the Mongol conquests. Some of the others were controlled by the expanding Grand Duchy of Lithuania, before being joined to Poland after the Union of Lublin in 1569. Early in the seventeenth century, increasing oppression of the Orthodox peasants of the Ukraine by the Catholic Polish nobility led to social, ethnic and religious tensions that sparked off rebellions in which the Cossacks played a leading role.

Ardent defenders of their "ancient freedoms" and champions of the Orthodox faith, the Cossacks organized themselves behind the Dnepr rapids into the so-called Zaporozhian Sich ("fortification behind the rapids") and chose Bohdan Khmelnytsky, an officer belonging to the Ukrainian minor nobility, as their *hetman* (commander in chief). He led a number of Cossack risings.

A good tactician, an excellent politician and an astute diplomat, Bohdan Khmelnytsky concluded an important alliance with the Crimean Tatars that enabled him to win decisive victories over Poland. He then began peace negotiations. As the leader of a force that sought only to uphold its autonomous status, he did not at first seek territorial expansion or political domination. As time went by, however, the Cossacks' position hardened, and a series of campaigns were waged to wrest a number of territories from Polish dominion. A Ukrainian government was established, led by Khmelnytsky, who proved to be a remarkable political leader and administrator.

A Ukrainian state was created as the continuation of Kievan Rus'. Power was delegated by the central government to local authorities, and Khmelnytsky introduced to Ukrainian towns the system of autonomous municipal administration known as the Magdeburg law, from the German city where it was first established. Self-governing bodies were established in cities, boroughs and villages, where civilian administrators co-operated with the military authorities.

Although these were troubled times, Khmelnytsky paid much attention to cultural development in his country, especially by granting financial support and privileges to the monasteries, which at that time were centres of education and printing. Bulos of Aleppo, who accompanied the Patriarch of Antioch, Macarius III, through the Ukraine on his way to Moscow, recorded his amazement when he discovered that, "All the [Cossacks], including their women and daughters, with very few exceptions know how to read and are familiar with the Church's liturgy and hymns. What is more, the priests instruct orphans and do not let them wander through the streets in ignorance."

Nevertheless, the new state's prospects were not favourable. The Ukraine was surrounded by powerful countries, and after a major defeat the Crimean Tatars went over to the Polish side and Khmelnytsky had to look for new allies. In 1654 he obtained Muscovite military aid in exchange for recognizing the Tsar's sovereignty over the Ukraine, but when he realized that Muscovy intended to curtail Ukrainian rights, he concluded a treaty with Sweden, which was then at war with Poland and Russia. When Khmelnytsky died in 1657, he had not succeeded in redressing the balance of power in the Ukraine's favour. No later *hetman* proved able to achieve this goal. ■

Isabelle Leymarie talks to

BERNARD MAURY

A talented pianist and a fine teacher, Bernard Maury is a spiritual son and disciple of the American jazz pianist Bill Evans[1]. He hails from southwestern France, where he grew up in a music-loving family.

■ **You have often said that if rhythm is the body of music, then harmony is its soul. Could you enlarge on this?**

Bernard Maury: When I first became interested in jazz, as a teenager, it was almost impossible to get hold of scores. I'd trained as a classical pianist, but since I hadn't studied harmony, I was incapable of playing jazz without a score. Sure, I could always retranscribe certain melodies by ear, but I also had to find the accompaniment, and my rough and ready chords didn't sound anything like those I heard on records by Erroll Garner or Oscar Peterson, pianists whose tone colours I admired a lot.

After a bit of practice I managed to make sense of certain solos, but learning chords out of their context wasn't good enough. I wanted to know the reason for certain harmonic configurations. For me a chord is not an isolated thing but the result of a progression. I became interested in counterpoint as well as harmony because it deals with the movement of voices. As Debussy knew, a chord has its own intrinsic colour, which creates a particular climate, and I wanted to construct chords in my own way, by controlling their tonal colour.

When I was twenty I had a few elementary harmonics lessons, but mostly I studied alone, soaking up textbooks, following my own lines of research and analysing classical works. It's very rewarding to find out basic principles by yourself. Playing jazz taught me to see harmony in a different way from that usually taught in music schools. Harmony is a matter of logic and ear, but it shouldn't be made too abstract. It must live.

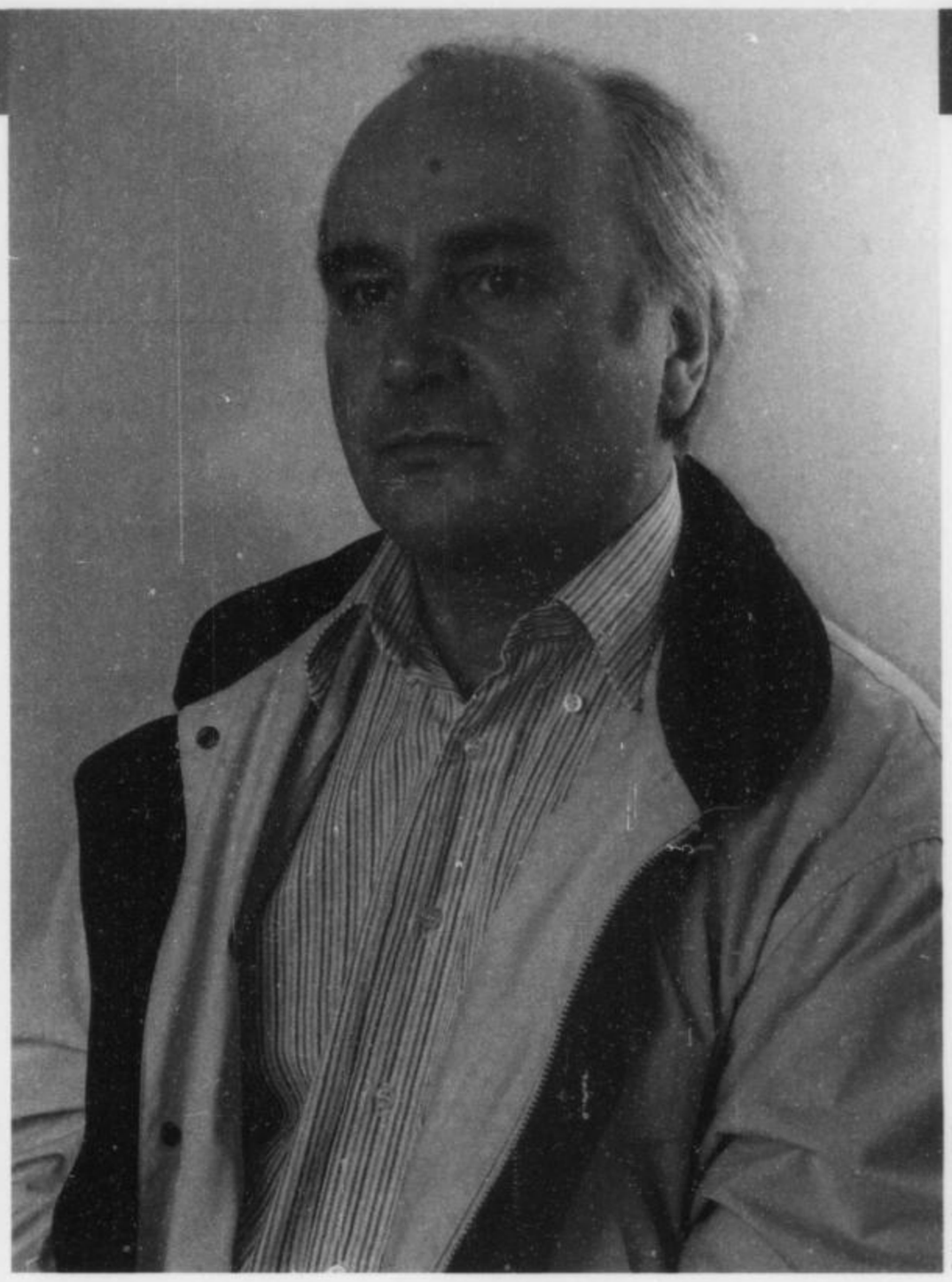
■ **How did you come to jazz?**

B. M.: When I was around twelve or thirteen, I went to a lecture given by the musicologist Hugues Panassié. It was an eye-opener. I'd already heard about jazz, but until then no one had told me anything about its history—and it's part of a very different culture from my own. In Toulouse, where I went to study later on, jazz bands always played at university dances. I began to paraphrase around themes, then I took the plunge. I've got a fairly analytical mind, and I tried to understand how the phrases were built; I imitated the great musicians, and I chose my masters.

■ **How did you meet Bill Evans?**

B. M.: In 1972 he came to Paris for a concert with his bass player Eddy Gomez and his drummer Marty Morell. Bill had been my idol for several years, and I was dying to meet him. At the time I was playing in a Paris club with the saxophonist Johnny Griffin. One night after our set, a couple of Americans who'd been sitting at the bar came over and started chatting. Pretty soon I realized they were Gomez and Morell. The next day a friend invited me to have lunch with Bill Evans himself! And we hit it off right away.

I had some great times with him. When he sat down at the piano I never missed a note. He was one of the great names of jazz, try as he might to deny it—he was a very modest man. "It didn't come at all naturally," he told me. "I had to work darned hard." He would play certain sequences again and again so I could really understand them. He never gave lessons, but if he felt someone was receptive to his music and could see what he was up to, he would



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go out of his way to explain. I had already been trying to analyse his music for quite a while. Two years before, I'm not sure I would have had the faintest idea about what he was doing.

■ **You spent two years in Brazil. Have you been influenced by Brazilian music?**

B. M.: I loved Brazilian music before I went to live in Rio de Janeiro—the samba, of course, but above all the jazzy bossa nova—because of its harmonic wealth and its poetry. Its unobtrusive rhythm brings out the melody and the harmony, and the different elements balance beautifully. Brazil has produced extremely talented musicians and lyricists such as Antonio Carlos Jobim. While I was there I accompanied the singer Maria Creuza, and when I was playing in a club in Copacabana I teamed up with the great pianist Johnny Alf, one of the precursors of bossa nova.

■ **What qualities does a student of jazz need to have?**

B. M.: You've got to be highly motivated. It's fringe music and rarely brings fame or riches. It's more like evangelism than a profession. You need to be stubborn and take the hard knocks in your stride. You need a musical ear and sensibility, although it's true that the ear can be trained. You've got to be rigorous, but you've also got to know how to let your imagination take flight, be logical at certain times and not at others, and know how to forget the academic side of jazz and let creativity take over.

■ **What about teaching jazz?**

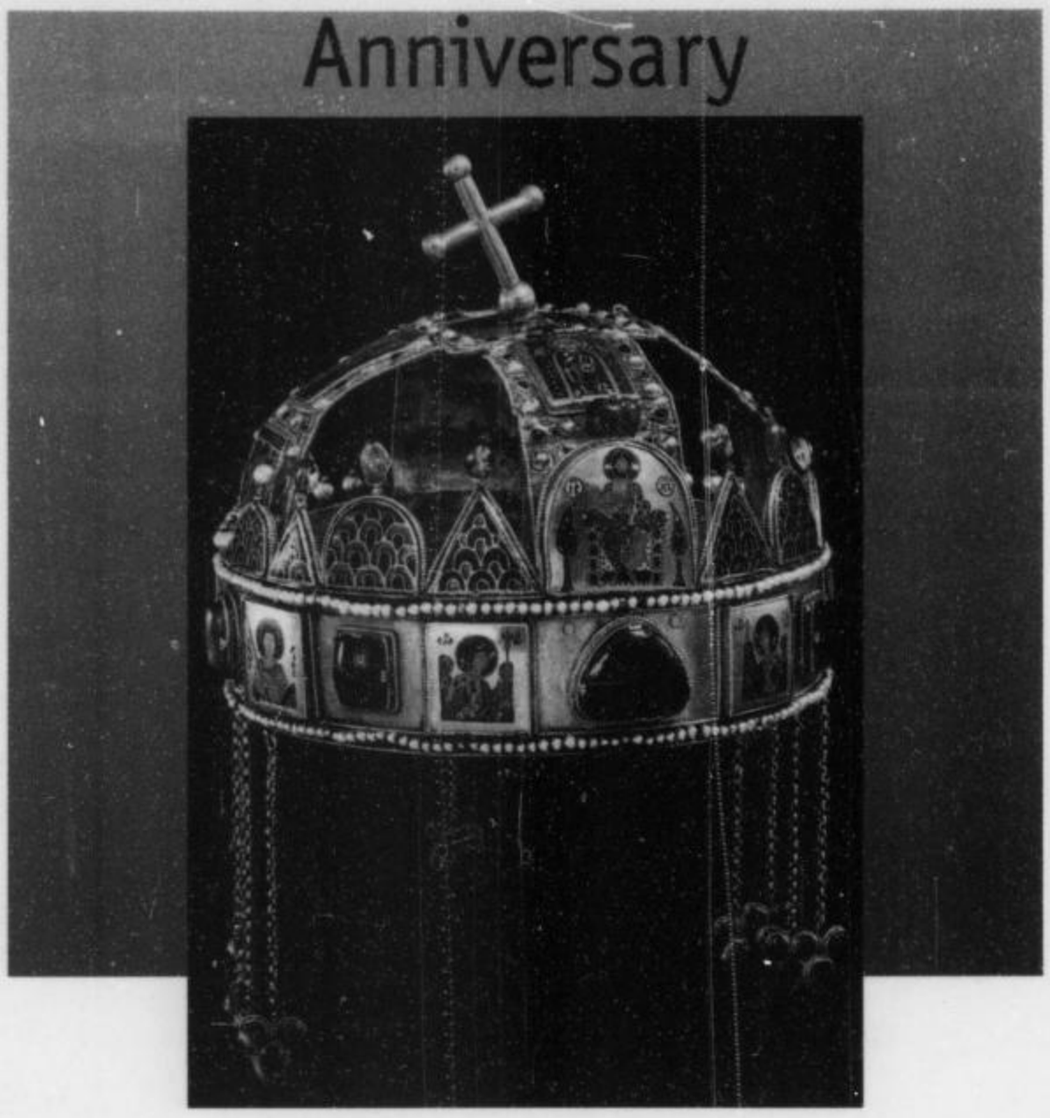
B. M.: Most of all you have to love music. It's a bit like religious faith, which often goes with evangelism; you want to share something you love. You learn a lot from teaching because you have to dismantle mechanisms that are sometimes unconscious. You can play interesting ideas intuitively, but you need to analyse them in order to pass them on to others, and this opens up new horizons. Teaching is very rewarding, but it's primarily a matter of giving. I think if I hadn't taught, there are pieces I'd have been quite incapable of playing because I wouldn't have understood them.

■ **What are your current plans?**

B. M.: As a tribute to Bill Evans, I've just founded the Bill Evans Piano Academy in Paris. We don't only teach the piano. Bill was one of the most important jazz pianists of the second half of the century, up there with Bud Powell and Thelonious Monk. Modern jazz musicians owe him an enormous debt. In the world of jazz he's also a direct descendent of the French school of Fauré, Ravel, Debussy, Lili Boulanger and Henri Dutilleux. The Bill Evans Piano Academy aside, I've got two recording projects: one solo and the other playing unpublished compositions by Bill Evans that I'll be choosing with the help of his family. ■

1. Bill Evans (1929-1980) was a member of the Charlie Mingus band and later recorded solo albums, e.g. *Everybody digs Bill Evans* (1958).—*Editor*

Bill Evans Piano Academy
6, rue Damiens
92100 Boulogne Billancourt, France
Tel.: (33) (0)1 46 21 40 95.



The royal crown of Hungary. The lower part of the crown is the original sent by Pope Sylvester II to King Stephen I. The upper part was added in 1175.

© National Museum of Hungary, Budapest

1100 years ago

Hungary's appointment with Europe

by Péter Deme

This year Hungarians have been celebrating the 1100th anniversary of the settlement of the Carpathian Basin by their ancestors. According to historical sources the process actually began in 895*, when the main mass of migrants under their leader, Arpád, crossed the Verecke Pass in the eastern Carpathians and descended to the plain in response to an appeal for help by Arnulf, the Holy Roman Emperor, who was seeking to assert his authority over the Moravians.

The Magyars were a federation of semi-nomadic, semi-agrarian tribes which came from the East. In their new homeland they gradually abandoned raiding and military expeditions, and developed new social and political stru c-tures appropriate to a more settled way of life. Arpád's great-grandson, Geza, played a prominent role in this process, but it was above all Geza's son Stephen (997-1038), the first Hungarian King, who laid the foundations of the new Hungarian state. For his coronation, which took place according to tradition on Christmas Day, in the year 1000, he asked the Pope to send him a crown, thereby committing himself and his country to the Western European world. In recognition of the long process whereby the Magyars and other peoples in the region became a European nation in the Carpathian Basin, Hungarians are already preparing to celebrate in the year 2000 the millenary of the birth of the Hungarian state. ■

* The anniversary is being celebrated in 1996 because the Hungarian Parliament decided that the thousandth anniversary of settlement in the Carpathian Basin should be commemorated in 1896 instead of 1895, because many of the arrangements for the commemorative celebrations were delayed. *Author's note*

AUTHORS

EZIO MANZINI, an Italian engineer and architect, teaches environmental design at the Milan Polytechnic (Italy). He is the author of many articles and (in collaboration with S. Pizzocaro) of *Ecologia industriale* ("Industrial Ecology", Edizioni Istituto per l'Ambiente, Milan, 1995).

STEPHEN P. HUYLER, an American cultural anthropologist, writer and photographer, is curator of an exhibition of Hindu ritual art entitled "Puja: Expressions of Hindu Devotion", being held at the Smithsonian Institution's Arthur M. Sackler Gallery (Washington, D.C.) His published works include *Painted Prayers: Women's Art in Village India* (New York, Rizzoli; London, Thames and Hudson, 1994).

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GILLES A. TIBERGHIEN, of France, teaches the history of modern art at the University of Paris I. Among his published works is *Land Art* (Princeton Architectural Press, New York, 1995) and *Land Art Travelling* (Erba, collection 222, Paris, 1996).

NILS-UDO is a German artist who uses the fruits of nature to create ephemeral and permanent installations in the natural and built environment. He recently published (in French and German) *Corps-Nature* (Alain Buyse publishers, Lille, France, 1996).

MICHAEL ARCHER is a British art historian and critic who contributes regularly to the journals *Art Monthly* (London) and *Artforum* (New York). His works include *Installation Art* (Thames and Hudson, London/Smithsonian Institution, Washington, D.C., 1994) and the forthcoming *Art Since 1960* (scheduled for publication in 1997).

MICHEL CONIL LACOSTE, a French art historian and critic, is the author of *Kandinsky* (Flammarion, Paris, 1979) and *The Story of a Grand Design: Unesco 1946-1993* (Unesco Publishing, Paris, 1993), in addition to his study of Tinguely.

FLORIAN RÖTZER, of Germany, is an editor with the German Internet journal *Telepolis, Das Magazin der Netzkultur*. He is the author of *Die Telepolis. Urbanität im digitalen Zeitalter* ("The City in the Digital Age", Bollmann Verlag, Mannheim, 1995).

FRANCE BEQUETTE is a Franco-American journalist.

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PÉTER DEME is director of public relations at the Hungarian National Museum and is presently working for Hungary's Millenary Commemorative Anniversary Commission.

CORRECTION

The photo credit for the cover of our November 1996 issue was incomplete. It should have read: Thierry Nectoux © Ask Images, Paris

A TICKET TO THE WORLD'S WONDERS

WORLD HERITAGE REVIEW

What do Angkor Vat, the medina of Marrakesh and Kilimandjaro National Park have in common? As treasures belonging to all humanity, they are featured in the *World Heritage Review*, a new splendidly illustrated quarterly magazine that chronicles the history, beauty and singularity of sites on the World Heritage List. In each issue, learn about some of the world's most exceptionnal sites and keep informed of efforts underway to preserve our natural and cultural heritage. A superb gift for readers of all ages, professions and continents with an interest in preserving humanity's treasures.

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FOR THE FIRST TIME IN ENGLISH, KOREA'S GREAT NATIONAL NOVEL

LAND
by Park Kyong-Ni
Translated from Korean by Agnita Tennant
1996, 657 pp.
ISBN: 92-3-103251-8 / 194 FF
UNESCO Publishing/Kegan Paul International

Acclaimed as one of the masterpieces of modern Korean literature, *Land* is an epic novel that captures the heart and soul of Korea through a time of profound turbulence and change. Opening with the celebration of the Harvest Moon Festival in 1897, the plot revolves around the household of a rich landowner embittered because his wife has not borne him a son. Carrying on over forty years, the saga evokes the nation's past, with all its unresolved conflicts, hereditary sorrows and regrets. In this work, Park Kyong-Ni, born in 1926, brings to culmination the themes she had been exploring in her earlier works, such as women's sorrows, love, human dignity and the conflict between traditional values and those of the new age.

ADMIRE THE GIFTED HANDS OF

TALENTED WOMEN
Edited by Jocelyne Étienne-Nugue
ISBN: 92-3-103201-1 / 130 FF

Whether they be from Africa, Australia, Colombia, India or Thailand, the craftswomen portrayed in this book have always succeeded in preserving fundamental gestures, recovering traditional techniques and adapting them to the requirements of contemporary society. They relate their lives, their desire to create, and the skills that have been handed down to them over many generations. They also reveal their dissatisfaction and their aspiration for a fairer, better recognized position in society. Written in a personal style and richly illustrated, this book allows us to appreciate the talents and achievements of women from around the world.

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OF ART AND

TOLERANCE

Based on an original idea by Dominique Roger and Claudine and André Parinaud
1995, 191 pp., photographs
ISBN: 92-3-103235-6 / 240 FF

Are peace, democracy and freedom possible without tolerance? Throughout the history of art, masters of painting have never ceased to denounce the crime of violence unleashed by intolerance. In this book, thirty masterpieces depicting human tragedy are placed alongside photographs showing gestures of respect, tolerance and solidarity throughout the world. These values are expressed in a selection of texts written by such inspiring figures as Mahatma Gandhi, Martin Luther King, Octavio Paz, Desmond Tutu and Václav Havel. The humanist ideal they express are a compelling incentive to fight against all forms of injustice in our daily lives.

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JANUARY ■ DANCE: THE SACRED FIRE

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